

# SCHOLASTIC COACH

APRIL 1960 • 35¢



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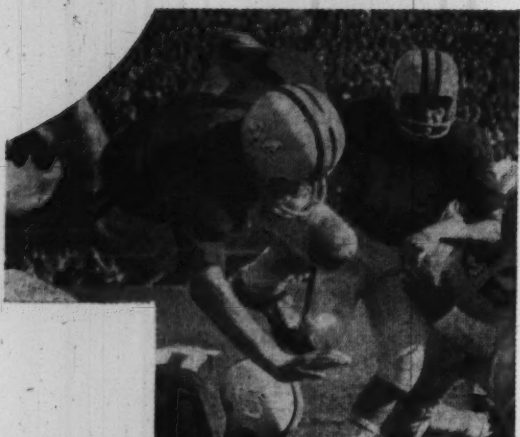
BASIC BATTING PRINCIPLES

SHIRT-FRONT CHIPPING

DOUBLE OR Y ATTACK

MECHANICS OF INFIELDING

TRACK TRAINING AND PERFORMANCE PROFILES



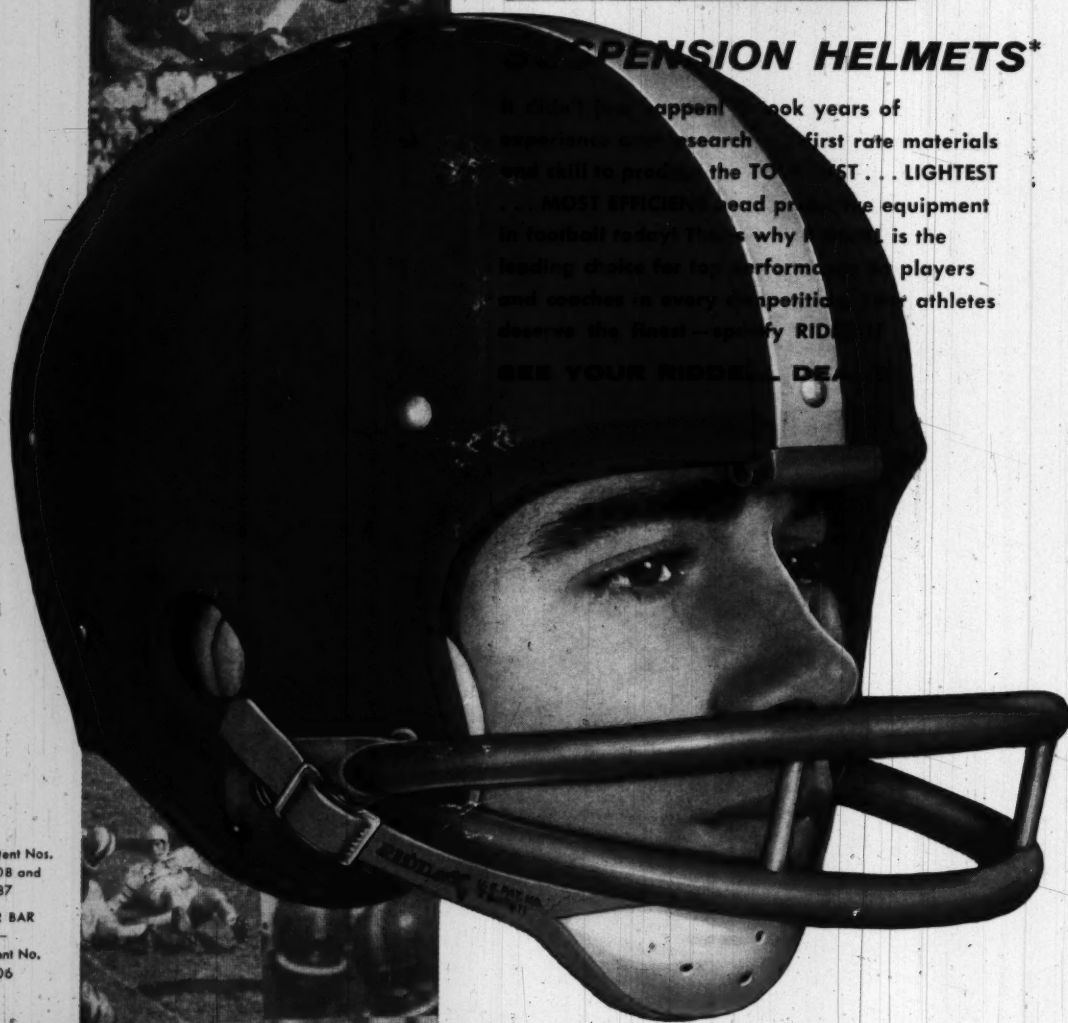
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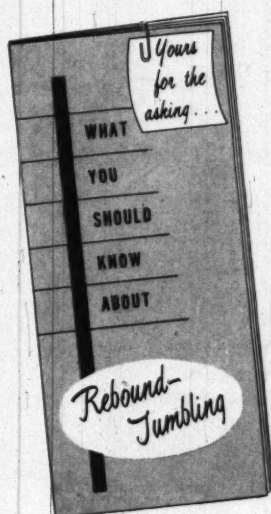
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# SCHOLASTIC COACH

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VOLUME 29 • NUMBER 8 • APRIL 1960

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*A Special Report to Athletic Directors, Coaches and Trainers...*

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Homer Weidmann,  
Director  
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Walter P. Chrysler High School Field House, New Castle, Indiana. Design covered by U.S. Patent No. 2,761,181, issued to Architect Ralph E. Legeman, A.I.A., Evansville, Ind.

HERE'S WHAT CAN HAPPEN  
WHEN THE WHOLE TOWN PITCHES IN!

The Nation's Largest High School Field House, an athletic and community center of which the whole town is justifiably very proud. A Citizens Lay Advisory Committee sponsored the project, raised and arranged for the money, to build this outstanding High School field house.



## "FINISH FOR CHAMPIONS"

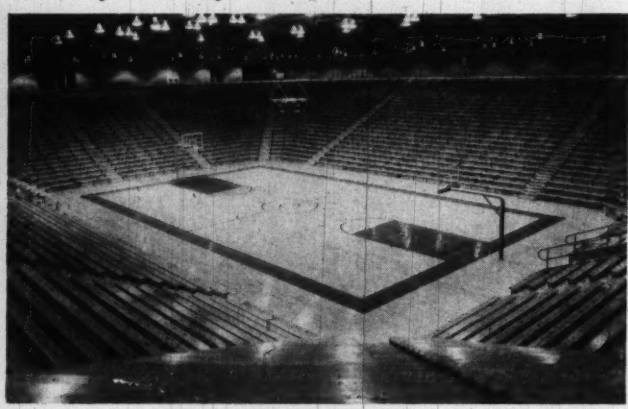
-the finest gym finish of all, was chosen for the beautiful playing floor. This light, smooth finish is no-glare and non-slip - perfect for fast-action play. Has the highest index known, of resistance to abrasion and scuffing. TROPHY keeps this floor in superb condition during games, practice sessions, gym classes - as well as school and community activities of every description. Hats off to the New Castle Trojans - and to the city that dared to settle for only the very best.



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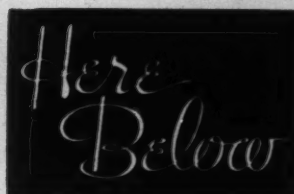


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# Dr. Conant's powder puff jab

**B**ACK in our kid days, anyone who could pole vault 13-9 or high jump 6-3 could practically count on a free boat ride to the Olympics. How time (and timings) doth change! This year 13-9 and 6-3 were the STARTING heights at the National Indoor Championships.

**B**LESS George Eastment and his fellow New York City track coaches. They're standing up to the N. Y. Yankees in their avaricious attempt to convert a nearby public recreational plant into an additional parking lot for the Yankee Stadium.

That the Yankees have a parking problem, we don't deny. But since they're coining as much loot as anyone in baseball, it's simply a problem they have to live with. Who doesn't have problems?

The greedy grab for a public facility used all year 'round by many grammar school, high school, college, and club athletes is typical major league effrontery. And it's nice to see George and his fellow coaches out there giving the Yankees a run for their parking lot money.

**T**HE prestige of schoolboy basketball took a high, dignified bounce last month when our State Department tapped Mickey Fisher, dribble professor at Boys High in New York City, for instructional duty in Israel. Mickey thus became the first schoolboy coach ever lend-leased to a foreign country.

And it couldn't happen to a more deserving gent. Not because Mickey has compiled an incredible 150-16 record in perhaps the toughest high school league in the land . . . or because his teams have won 70 league games in a row, are currently riding a 40-game winning streak, and have annexed three city crowns in the past four years . . . or even because Mickey coaches the game as though he invented it.

More important than his coaching on the court is his coaching off it. Working with the so-called "tough"

kind of kid year after year, Mickey has rendered an incalculable social service to the city. He's been father, brother, friend, advisor to hundreds of "toughies," and the Lord knows how many of them he has straightened out and converted into useful citizens.

Of course Mickey isn't unique in this respect. There are many wonderfully dedicated coach-teachers in the blackboard jungles of our big cities, whose sociological beneficences often outweigh their coaching contributions.

The jails are a little emptier and the world is a little fuller because of them.

**E**VERYTIME a fellow leads with his chin, he must expect to be pounded on it. So James B. Conant, the distinguished educator, had better duck. For he certainly lead with his mandible at the 1960 convention of the American Assn. of School Administrators.

In the middle of a preliminary report on junior high school education, the president emeritus of Harvard suddenly let go a roundhouse right at junior high interscholastic athletics.

"I had not been aware that interscholastic rivalry involved the junior high school as well as the senior high school," he declared. "I venture to offer my sympathy to the superintendents in regard to the whole athletic business. I cannot help wondering if leaders in the community, as well as the educational profession, have done all they could to strengthen the hands of the superintendents who in some localities are fighting an almost vicious over-emphasis on athletics. Colleges, of course, are by and large the worst sinners in this regard, but that the disease has spread to the junior high school was to me a new and shocking revelation."

The ingenuity of this statement is startling. Imagine an educator of Dr. Conant's stature suddenly discover-

ing the existence of junior high school inter-school sports!

Now we don't dispute his right to play Christopher Columbus in public. It's when he starts exploding such dynamite as "vicious overemphasis" that we protest. He's placing a bomb into the hands of the ascetics who'd like nothing better than to wipe out competitive athletics.

It just goes to show what can happen when an expert in one field tries to play expert in another. As a johnny-come-lately to the secondary school sport scene, Dr. Conant should never have dropped his bomb without extensive reconnaissance.

His observations are based on two muniments: (1) the visitation of 125 schools in 60 communities in 17 states, and (2) 300 questionnaires from other junior highs in 200 communities in 30 states.

Let's compare his findings — or, rather, generalizations — with those of the most authoritative survey ever made — the 1958 project of the National Assn. of Secondary School Principals Committee on Junior High-School Education.

This survey covered 2,329 junior highs enrolling 1.6 million pupils, or nearly 2,000 more schools than that tapped by the Conant team up to February 15, 1960. Here are some of the findings of the NASSP report:

*How many junior highs have a program of interscholastic athletics?* A little more than 85%. (Which in itself implies an endorsement of the product.)

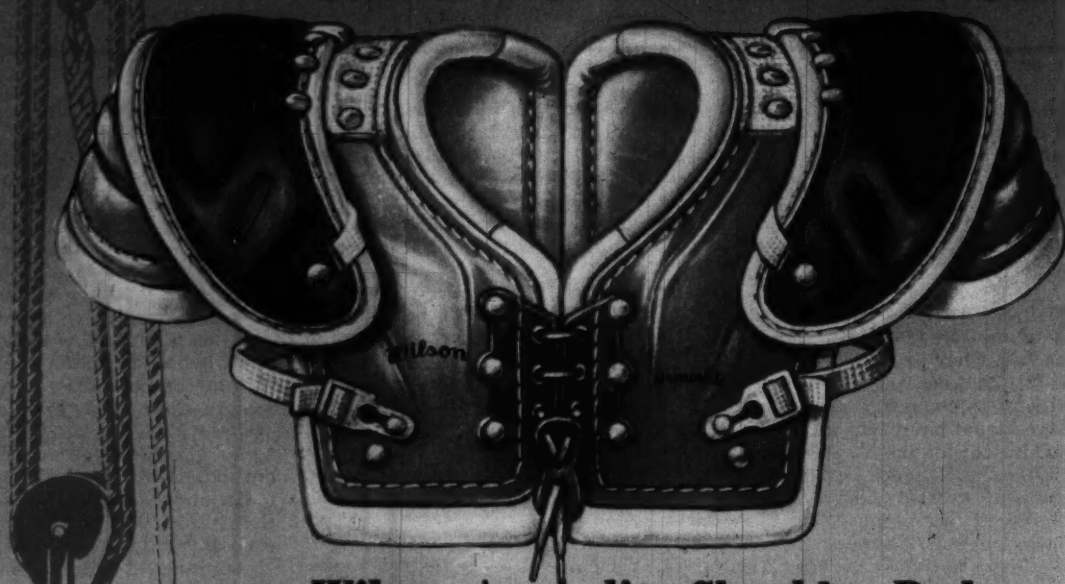
*How many principals favor or oppose interscholastic athletics?* A total of 1,815 favor them (78%), 356 oppose them (15.4%). How over-emphasized can these programs be if almost 80% of our PRINCIPALS favor them?

*To what extent do interscholastic athletics stimulate or detract from the intramural program?* 70% of the junior highs report that the interscholastic stimulates the intramural program.

(Concluded on page 65)



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Armorlite is a newly developed plastic alloy...absolutely impervious to water, moisture, heat or cold. Armorlite has been thoroughly tested in our laboratory and also in practice and game use. Shock distribution design and Armorlite give Wilson pads unequalled protective qualities.

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# DOUBLE QB T ATTACK

**M**OST coaches like to come up with something new each year, then add a play or formation as the season progresses. This is essential, especially if your team is usually well-scouted.

Many good teams will slug it out on even terms for almost four quarters; then, in the final minutes or seconds, one of them will spring the unexpected and go all the way for the winning score. While this doesn't happen every Saturday among the major college teams, it does occur rather frequently in high school ball.

The offense under discussion offers just such a thing—that "something extra," the unexpected, that can break up a ball game. To us it's a change of pace, but our boys call it the Double T. This offense could also be employed as a basic attack. At least one high school team used it as such and enjoyed one of the finest seasons in its history.

If you're a T team, you can change over to this formation very easily. Teams blessed with two quarterbacks can easily make the change.

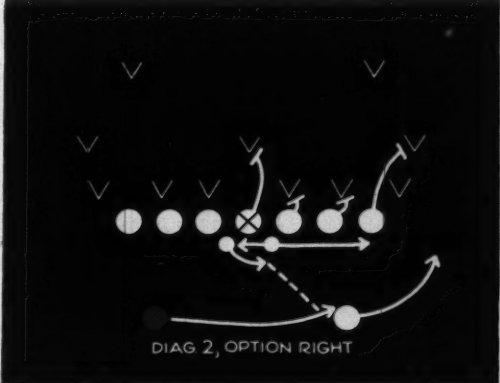
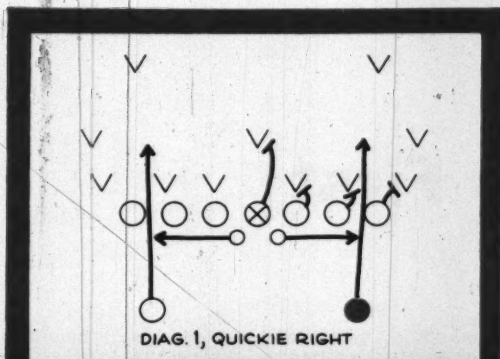
We like to play our line just as we do in our regular Split T. We don't make any changes in our line blocking assignments. However, if we were using this formation as a basic offense, we'd make some changes.

We give the plays in this formation a name rather than a number. This avoids confusion with our regular formation and makes it much easier for our boys to remember the plays.

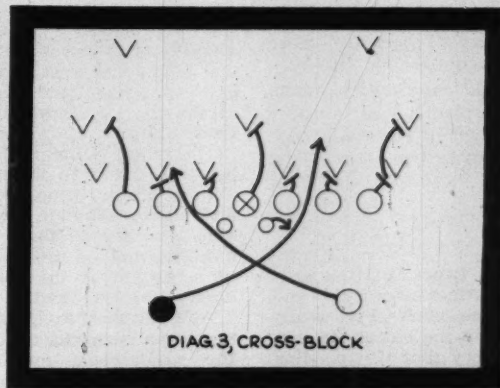
For example, if our right halfback were hitting straight into the right side of the line on a quick hand-off, we'd call this play "Quickie right." Our quarterback would go back into the huddle and say, "Double T formation, Quickie right, on two." If running the same play to the left, we'd call the play "Quickie left."

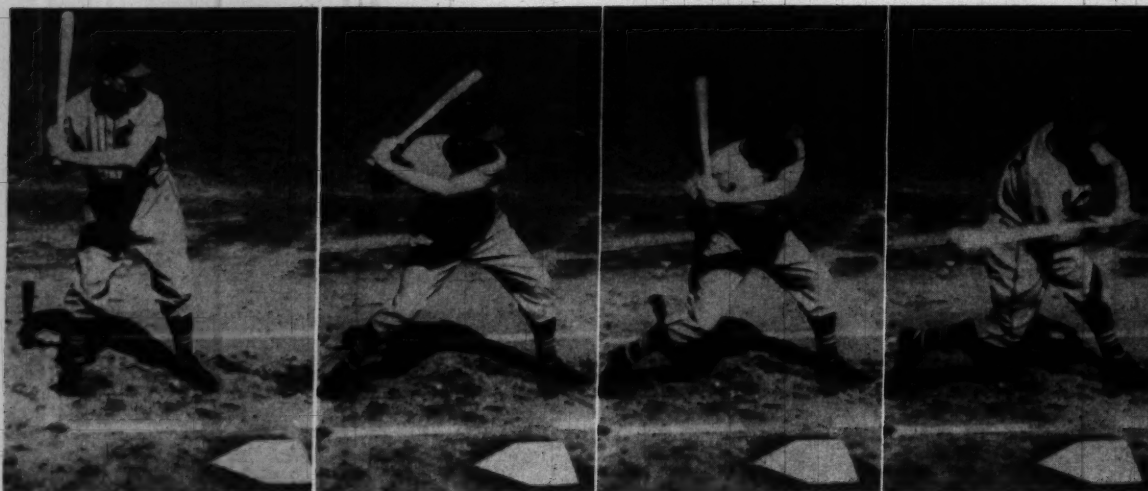
We run our plays about the same as in our regular split T formation, but we feel that we get a lot of deception from having two quarterbacks under the center.

(Continued on page 77)



**By PAUL LOCKHART**  
Coach, Okeene (Okla.) High School





**HITTING A LOW STRIKE:** From a beautifully balanced stance deep in the batter's box, with the arms up and away from the body, the knees slightly flexed, shoulders and hips level, feet in a slightly open posi-

tion, and the eyes trained on the pitcher (over the front shoulder), the batter takes a short gliding step forward while cocking the bat behind his head. He then whips the bat around on a level plane, pivoting

By LEW WATTS, Formerly of St. Louis Browns Organization

## BATTING:

# First Things First

**T**HE few fortunate individuals who are "born" hitters may be able to merely walk up to the plate and hit the ball without thinking too deeply of their actions.

Unfortunately, few players possess this God-given gift. The vast majority of hitters must break the art down into its component parts and then constantly study, experiment with, and practice each of these essentials.

With this in mind, let's consider the initial phases of batting—those which form the bases for the successful overall act and which, when performed incorrectly, carry over and are magnified in the entire act. I refer to the grip, the stance, and the eyes.

### THE GRIP

**The Different Types.** Batting grips fall into three distinct categories—end, choke, and medium-choke. Free swingers generally grip the bat at the very end, on the theory that this provides much more leverage to the swing.

Mickey Mantle is a good example of a batter who employs an end grip.

The medium-choke style is used by men who desire a greater degree of bat control and who are primarily line-drive hitters. It's also resorted to by some end-grippers after the pitcher gets two strikes on them. Nellie Fox is a fine hitter who uses the medium-choke grip, holding his bat about two inches from the end.

Choke hitters hold the bat as much as six inches from the end, thus achieving a great degree of bat control. They're usually place-hitters who merely try to get a piece of the ball, and hence are usually the most difficult to strike out. Richie Ashburn serves as an illustration of the choke-type hitter.

There are some ball players who grip the bat with their hands apart. Two of the all-time greats, Ty Cobb and Honus Wagner, can be cited as men who spread their hands on the bat. This method provides a great deal of control over the bat and is conducive to a level swing.

As a matter of fact, some hitters who employ a conventional grip resort to the hands-apart method in spring training until satisfied that their

swings are as level as they should be to attain the best results.

**Holding the Bat.** Although differences exist in the positioning of the hands, there's great uniformity in the grip itself.

The bat should be held forward in the hands. That is, it should be gripped primarily by the fingers—not seated well back in the palms. This provides better "feel," which makes for greater responsiveness and quicker reactions to a pitched ball.

The fingers of the front hand should be in control as the swing is started, ready to pull the bat through its arc of forward motion.

Establishing contact with any degree of authority requires a great force of resistance on the part of the bat, and this, in turn, demands a firm grip. Whereas the initial grip should be firm, it shouldn't, however, be so tight as to cause tension sufficient enough to impair proper coordination and a fluid swing.

It's as the hitting stroke is begun that the grip tightens, reaching a very firm point at the moment of impact.

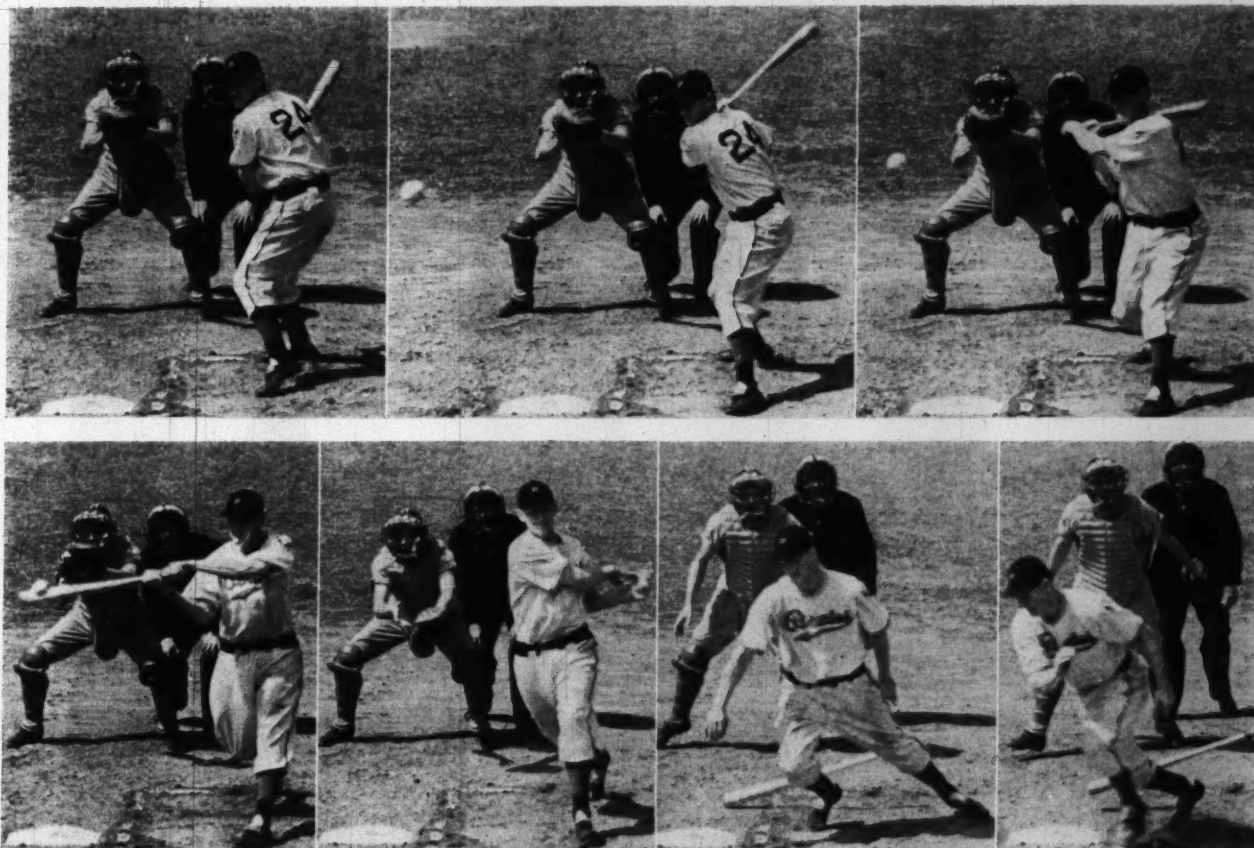
**Avoiding Tension.** If too tense while awaiting the pitch, the batter will lose  
(Continued on page 72)



his hips and shoulders powerfully into the ball. Note how he comes down for the ball, rather than staying upright and lunging at it. He meets the pitch nicely in front of the plate and lets the bat follow through

naturally. At the completion of the swing, he immediately brings the back foot forward for the step to first. Note how the eyes stay glued to the ball, from the upright stance in the box right through the hit.

Photos by Ethan Allen



**HITTING THE HIGH STRIKE:** All the principles of good batting form may be observed in this front view. Since the ball is being delivered toward the outside corner, the hitter steps directly forward—as you may note from the straight line position of his feet in Nos. 2 and 3. The bat is whipped forward freely and fully with a fine wrist action and shoulder-

hip pivot. The ball is contacted perfectly just in front of the plate, and the bat follows through behind the body. The batter then lights out for first, his initial step being taken with the back foot. Again note the fixed position of the head and how the bat revolves around this fixed point. Young hitters frequently err in pulling the head away.



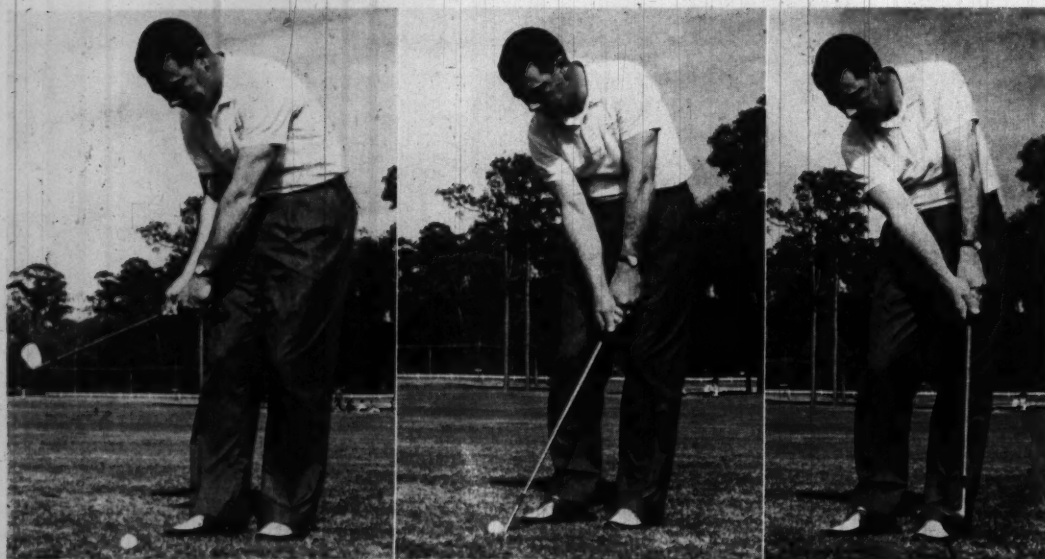
# Sure-Fire Chipping

By BILL ODENEAL,



**SERIES 1:** Pendulum chip in which the club is swung freely from the shoulders in a straight line back

from the ball with the arms fairly straight and wrists locked, assuring player of straight shot.



**SERIES 2:** Hinge shot in which the club is brought straight back and flipped straight under the ball

with very little arm and body action, the wrists serving as a hinge and club swung with hands.

**T**HE key to good golf is improved play around the greens. Whereas all the good golfers drive well and play the fairways pretty much the same, it's their play around the greens that distinguishes them from the average player. The good golfer will get down from off the green in two shots, where the weekend golfer will take one or more chips plus one or more putts.

By definition, a chip is a ball, from the edge of the green, hit through the air that lands on the green and runs the rest of the way to the hole. Many people think of it as an exaggerated putt.

The chip differs from the pitch in that a pitch is a high shot made from 25 to 100 yards out, that drops on the green with a minimum of roll after it lands; whereas the chip is a rather low shot made from the edge of the green out to about 25 yards.

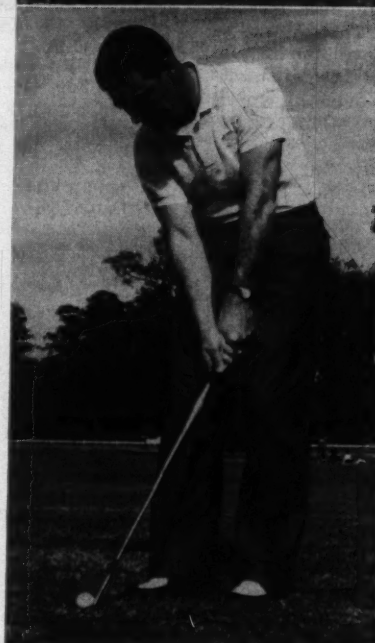
Like many other types of shots, the chip may be performed several ways. Certain conditions will warrant the use of one over the other, such as whether the green is soft, hard, fast-rolling, slow-rolling, sloping into the shot, or sloping away from the shot. Other factors to be considered are the location of the pin in relation to the edge of the green, and your ball and club selection.

Ordinarily, the ball won't roll as far or as fast on a green that has high grass, was just top-dressed, or is wet. If the green is dry and hard and has very little grass, the ball will run quite fast and far.

If there's a large area of green between your ball and the hole, the club selection and the type of shot to be executed are much easier than when the pin is set just off the edge of the green and there's very little green between your ball and the hole.

Most beginning golfers will try to chip with a high-numbered iron, such as an 8 or 9. While there's nothing wrong with trying to chip with these irons, it's more difficult to use them under all the conditions listed above.

Most beginners try to use the



high-numbered iron because it's supposed to hit the ball high into the air and drop it next to the hole. They attempt to do just this by trying to hit the ball into the air with a flip.

But 80% of the time the arc of the club head is so short that the blade strikes the ball in the middle and drives it across the green; or the blades strikes the ground behind the ball. The beginner fails to realize that a 9 iron, if swung into the ball, will refract the ball upward and impart normal back spin.

As a general rule, the better golfer will chip with a 5 iron. This iron generally gives them enough loft to reach the green and enough roll to get the ball to the cup. If they tried to putt the ball into the cup from off the green, the ball might hit something or take a bad bounce before it reached the green; thus a shot would be wasted.

The amount of green between the ball and the hole would of course help determine the selection of club. Actually, there's no set club that one should use; the situation generally will call for whatever the player can hit best. As a test, it might be well to get a 5, 6, 7, 8, and 9 iron and see which club you can best hit with the style of chipping you prefer.

There are several methods of chipping. The first is the pendulum chip shot (see series one), in which the club is swung in a pendulum motion from the shoulders with the arms fairly straight and the wrists locked.

The club is swung freely from the shoulders in a straight line back from the ball and in a straight line to and through the ball toward the hole — assuring the player of a straight shot to the hole. The ball may be short of or past the hole, but very seldom will it be off line. The club is swung with constant speed backward and forward, directly

(Concluded on page 66)

**SERIES 3: Combination method—pendulum action of shoulders for a long straight arc plus personal feel of hinge shot makes it most popular.**

By FRED WILT, Former National Mile Champion

# Track Training and Performance Profiles

**B**OOTH as a competitor and a track buff, I've always been intensely interested in the training programs of the great runners. This interest culminated last summer in the publication of *How They Train*—a compilation of the development and workout programs of 140 outstanding runners from all over the world, past and present, great and future great.

It would be rather begging the obvious to warn against copying the program of a mature athlete. This is elementary and probably something a youngster couldn't accomplish anyway. But I do maintain that such workout programs suggest many ideas which may be adapted in formulating programs suited to an individual runner's needs.

It's with this thought in mind that I'd like to offer the training and performance profiles of three outstanding runners not covered in my book.

## BILL WOODHOUSE

**BEST MARKS:** 100 yds., 9.3 (equals world record); 100 m., 10.3; 220 yds., 20.0.

**BORN:** 12/11/36 at Mason City, Iowa, 5' 8", 150 lbs., started racing in 1952 at age 15.

**WARMUP:** Identical for race or training. Jog 440-880 yds. Extensive calisthenics, especially of stretching type. Hurdling exercises. 7-10 x 100 yds., striding on grass. Gradually increase speed of each. Walk 100 yds after each. Put on spikeshoes. 1-2 x 100 yds. accelerating to top speed during each. Walk briefly after each. Prior to race, complete rest for 5 min. following above.

**FALL TRAINING:** Starting in mid-September, 3½ miles of cross-country running three times weekly.

**WINTER TRAINING,** December and January:

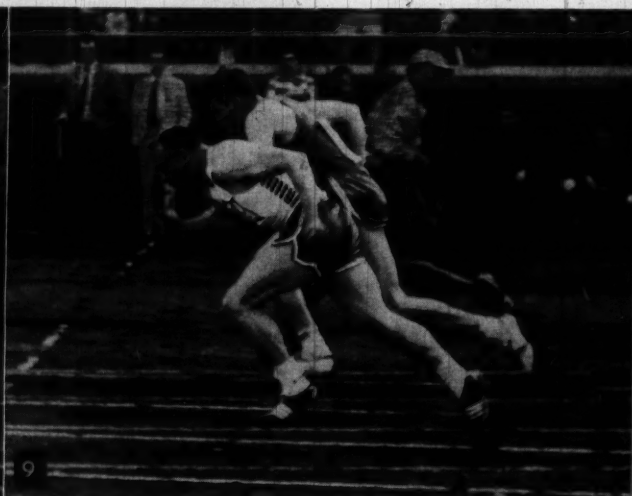
**Monday:** 2-3 x 440 yds. in 56-60 sec. each. Walk 10 min. after each.

**Tuesday and Thursday:** 6-8 x 220 yds. in 26-28 sec. each. Walk 5 min. after each.

**Wednesday:** 2 x 300 yds. in 33-35 sec. each. Walk 10 min. after each.

**BILL WOODHOUSE vs. DAVE SIME** in a Penn Relay special invitation 100-yard dash. Note how Woodhouse (on pole) looks straight down in set position, assuring complete relaxation of neck and shoulder muscles. He maintains

a beautiful body lean and a controlled arm action, whereas Sime seems to come up a bit sooner and employ a more vigorous arm swing. Note hands: Sime's are open, Woodhouse's clenched.

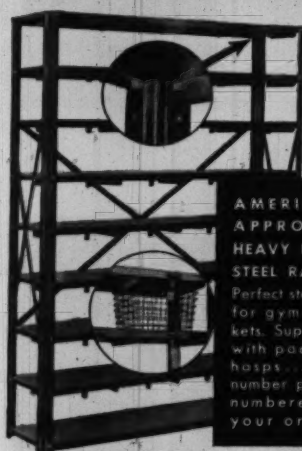




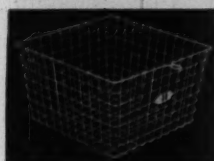


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Friday: 16 x 110 yds. fast striding.  
Jog 110 yds. after each. Not timed.

Saturday and Sunday: rest.

February and March:

Monday: 4-5 x 150 yds. sprints, con-  
centrating on relaxation. Not timed.  
Walk for recovery after each.

Tuesday: 300 yds. in 31-32 sec.

Wednesday: 4 x 220 yds. starting  
with 24.5, and increasing speed to 23.0  
on last. Walk 5 min. after each.

Thursday: 2-3 x 150 yds. sprints.  
2 x 75 yds. sprints. Walk for recovery  
after each. Not timed.

Friday: 16 x 110 yds. fast striding.  
Jog 110 yds. after each. Not timed.

Saturday: Time trial.

Sunday: Rest.

A considerable amount of baton ex-  
changing practice and starting from  
blocks is included in each of above  
workouts.

### SUMMER TRAINING:

Monday: Starting practice. Nothing  
strenuous.

Tuesday: 2-3 x 220 yds. in 23 sec.  
each. Walk for recovery. Starts. Baton  
exchanging.

Wednesday: Baton exchanging prac-  
tice. Starts. 330 yds. in 31-32 sec.

Thursday: Warmup or travel to meet.

Friday and Saturday: Heats and  
finals in meet.

Sunday: Rest.

DURATION OF WORKOUTS: 1½  
hours maximum, starting at 3:00 p.m.  
Prefers 4 hours between big meal and  
race, and only one or two hours be-  
tween light meal and race. Particip-  
ates in approximately 60 races an-  
nually, including heats. Racing season  
ends near July first each year. Coached  
by Bill Moore and Oliver Jackson. Does  
very little weight training. Has won  
few major titles due to presence of  
Olympic sprint champion teammate  
Bobby Morrow.

### ROBBIE BRIGHTWELL

BEST MARKS: 220 yds., 21.3; 100  
yds., 9.7.

BORN: 10-27-39 at Rawalpinda, In-  
dia, 6' 1½", 175 lbs., started racing in  
1956 at age 16.

PRE-RACE WARMUP: Jog ¾ mile.  
5 min. calisthenics, 3-5 x 150 yds.  
sprints. Walk 150 yds. after each.

PRE-TRAINING WARMUP: Jog  
880 yds. 5 min. calisthenics. 3-4 x 80  
yds. sprints. Walk 80 yds. after each.

### WINTER TRAINING:

Day (1): 12 x 220 yds. in 24-27 sec.  
each. Jog 440 yds. in 3 min. after each.

Day (2): 5 x 300 yds. in 34-38 sec.  
each. Jog 3-5 min. after each. Rest 10  
min. 10 x 150 yds. from crouch start  
in 15.5-17 sec. each. Walk 3 min. after  
each.

Day (3): 15 x 150 yds. from crouch  
start in 15.5-16.5 each. Walk 3 min.  
after each.

Day (4): 10 x 75 yds. from crouch  
start in 7.5-8.5 each. Walk 3 min.  
after each.

Day (5): 30-45 min. fartlek on grass.

Day (6): Circuit training for 1 hour.

Day (7): Rest.

### SUMMER TRAINING:

Day (1): 10 x 100 yds. from crouch  
start in 10.0 each. Walk 3-5 min. after  
each.

Day (2): 8 x 220 yds. from crouch  
start in 22.5-23 sec. each. Walk 3-5  
min. after each.

Day (3): 5 x 220 yds. from crouch  
start in 23 sec. each. Walk 3-5 min.  
after each. Rest 10 min. 6 x 100 yds.  
from crouch start in 10.2 each. Walk  
3-5 min. after each.

Day (4): Warmup. 30 min. work  
with field events for variety.

Days (5) and (6): Rest.

Day (7): Race.

DURATION OF WORKOUTS: 60  
min., starting at 4:30 P.M. Trains 6  
months prior to first race. Particip-  
ates in 20 track meets annually.  
Uses weight and circuit training com-  
bined once weekly. Placed 5th in 200  
m. at 1958 European championships.

### JIM LEA

BEST MARKS: 800 m. 1:52.0; 440  
yds., 45.8 (W.R.); 400 m., 45.5; 220  
yds. L.H., 23.2; 200 m., 20.4; 100 m.,  
10.6.

BORN: 11-6-32 at Little Rock, Ark.,  
6', 145 lbs., started racing in 1944 at  
age 12. Terminated racing career in  
1956 at age 24.

WARMUP: Identical for race or  
workout. Jog 1½-2 miles. 5-10 min.  
calisthenics. 8-12 x 100 yds. fast run-  
ning, each faster than last, and final  
100 yds. full speed at end. Walk 120  
yds. after each. Then directly into  
workout, or 15 minutes complete rest  
before race.

FALL TRAINING, November and  
December: 30-45 min. fartlek daily  
on grass in park.

WINTER TRAINING, January, Feb-  
ruary, and March, 1954, 1955, and  
1956: Walk until almost recovered  
after each of following fast intervals.  
Pulse checked regularly to determine  
degree of recovery.

Monday: 4 x 550 yds. in 75 sec.  
each.

Tuesday: 10 x 220 yds. in 30 sec.  
each.

Wednesday: 5 x 440 yds. in 58-60  
sec. each.

Thursday: 10 x 150 yds. at ¾ full  
speed.

Friday: 3 x 660 yds. in 1:30 each.

Saturday: 45 min. fartlek in park.

Sunday: Rest or repeat Saturday's  
training.

SUMMER TRAINING, April and  
May: Walk an equal distance for re-  
covery after these fast intervals:

Monday: 8 x 330 yds. in 37-39 sec.  
each.

Tuesday: 10-15 x 220 yds. in 24-28  
sec. each. (Best was 15 x 220 yds. in  
23.7 average.)

Wednesday: 6 x 440 yds. in 52-55  
sec. each.

Thursday: 10-15 x 150 yds. sprints,  
usually racing against team-mates.

Friday: In early season, short wind  
sprints, easy starts, and baton ex-  
changing practice. During middle of  
racing season, rest one day (Friday)  
before racing (Saturday). In late  
season, or prior to an important race,  
rest two days before competition.

Saturday: Race.

Sunday: Rest or 30-45 min. easy  
fartlek.

(Concluded on page 67)

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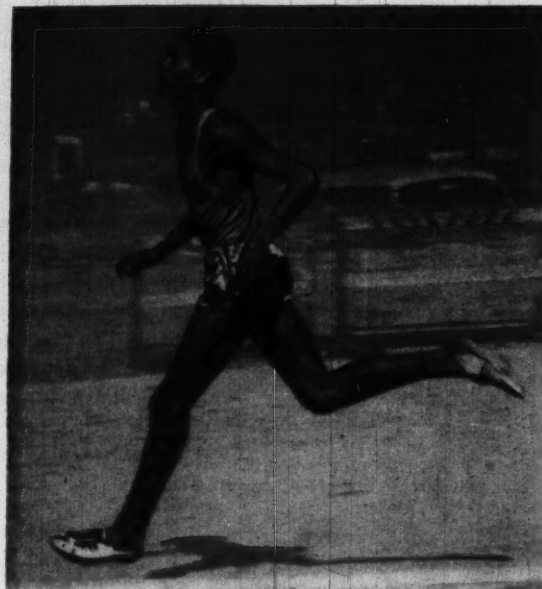
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# Quality Training in Distance Practice

By RICH HACKER

Coach, Berkeley (Calif.) High School



Complete relaxation marks Harry McCalla's form. Hands hang free, open, and low, with elbows coming fairly far back to allow for same degree of movement as in high hand position. This type of arm action is more relaxing, requires less energy, and helps maintain body lean. McCalla's fairly long stride is due to a good push-off, and he even closes his eyes for short periods.

IS THERE a "best" way for distance men to train? Is there one method most efficient for all? Probably not, but the author would like to present another wrinkle that seems to be achieving results and thus deserves further use and evaluation. Some of the boys have called it a "split-workout" or "two-timing."

The method is based on several rather important considerations. First in importance is admittedly an over-simplification of the old axiom, "Practice makes perfect," wherein the level of "perfection" attained directly correlates with the success achieved in equating practice with the real thing.

We must try to answer the questions, "Will a boy with a certain race potential derive maximum benefit from any running which is either faster or slower than the rate at which he'll run in competition?" and "Will he benefit maximally from running a distance which is either longer or shorter than that which he'll cover in competition?" The writer believes that a negative answer to both questions is justified.

If you agree that speed (as we usually use the term) isn't particularly important in the 1,320 and mile races, and perhaps even in the 660 and 880, then "speed work" is an inefficient way to build toward the runner's po-

tential. Your ideas on q. m. training may also swing into this groove if you're convinced that the best way to run your potential quarter is to pace it perfectly.

LeRoy Whittle, a 6', 180 lb., 9.8 sprinter mentioned in my q. m. article in the December, 1958 issue of *Scholastic Coach*, ran an almost perfectly paced quarter to finish second by inches in the State meet last spring—24.2 for the 220, 36.2 for the 330, 24.5 for the last 220, and finished "fresh" in 48.7.

Of course even in a "paced" quarter, the 24.2 220 would be out of reach for most distance men. To ask a man with a best 220 of 23.5 to go out in 24.2 and come back in a 24.5—well, he probably just wouldn't make it back!

The 24.2 220 would still be easier for a 21.5 sprinter than for a 22.5 man, but would it be significantly so? However, if they both tried to chop a full second off the first 220 time, the slower man would undoubtedly be in more trouble.

But this may be a different type of speed than normally used in distance running. The distance man's quarter time may bear the same relationship to his paced quarter as the quarter-mile's 220's cited above.

In any event the distance man's quarter time will come down as he develops the endurance to hold a certain pace. And as his potential quarter time is reduced, he can lower his paced quarter by more than an equal amount since this is an increase in speed based on an increase in endurance.

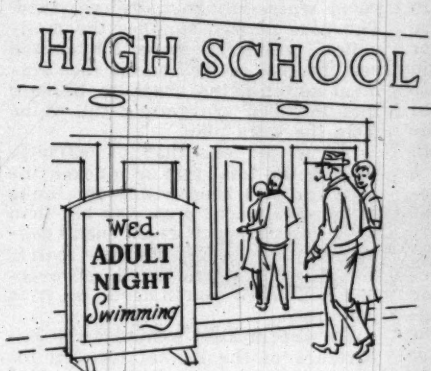
Of course the psychological benefits to be derived from knowing how fast he could run a quarter if he wanted to, cannot be minimized in helping a man achieve a certain (especially) fast pace. Certainly a man who thinks his best q.m. time is 60 (even though it's really 56) will have more trouble (apprehensions) attempting a 63 pace than if he knows he can do 56.

If the foregoing is true, then a man who's going to run at a 66 pace for the mile will derive a good deal more benefit from 66 pace work in practice than from 60 work. The writer firmly believes that a coach's most important problem is to "get the man to do what he's able to do in the first place"; or if not in the first place, at least on the day of competition.

Certainly pace is very important in race tactics, and certainly practice is all important. It seems logical to assume that if you're going to run at 66 pace for four quarters, to run at any other pace for a greater or lesser distance wouldn't be practicing what you're going to try to do in competition.

Obviously, to become proficient at running, say a 4:24 mile in competition, we should run it as often as possible (in practice) while at the same time avoiding staleness. Just as obviously, however, this is impractical and impossible. But why, if a man can run a quarter in 66 with ease, can't he put four of them together? This leads to the next important consideration in deciding "what to do" in practice.

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Certainly the man described above can run a 4.24 mile if he gets enough rest along the way. As always, we must make an accurate evaluation of a man's potential so as to set a realistic goal. Having done this, we must convince him that *quality* of work is more important than quantity. (Except for the rank beginner with no natural endurance, and even here the work done may really be "quality" for him.)

Then we must try to have him "run his race" in practice—three times, ideally, but at least twice. Once or one and a half times should be enough in late season to maintain sharpness.

The type of workout to be followed can be described by holding up the hand with widespread fingers. Each finger or finger group represents a race segment, while each space between finger or fingers represents the rest interval.

The fingers can be held separately to form four race segments and three rest intervals, three race segments and two rest intervals, or two race segments and one rest interval. As the fingers are brought closer together, so are the race segments.

In the actual competition, the rest interval is reduced to an "imaginary" one, just as the fingers come together. The more possible combinations the better, though they should be made up of "conventional distances"—for this tends to make the work more interesting and probably of more value, since the pace is carried over varying distances.

The athlete (group leader) is given his choice as to which "races" he'll take each day and the order in which he'll run them, just as long as every combination is run at least once a week. Fifteen to 20 minutes seems to be enough time between "races," allowing for good but not complete recovery.

We started with a 440 walk or jog rest period between race segments, but now feel that the total rest during any "race" should be constant. The possible 15 minutes in the first plan was probably too much, and could be stretched too far by slow walking or jogging.

We've gone as low as one and a half minutes total rest for races under a mile (three minutes for two-mile race). During a four-segment "race," this gives three rest periods of 30 seconds each. This is a fairly short rest, in fact some of the men feel that it's hardly worth stopping for. The extra stops and starts seem to cost more than the rest payment!

This is really a good sign, for when the man and his body would just as soon go on as stop for the rest (and has attained the necessary condition to do so), then we've got it made.

We plan to start with total rest of six minutes, go to three minutes, and then to a one and a half minute total. When the work seems too easy (the men say so when they come within a second or so of the planned total running time), we merely cut down the total rest as indicated above until the

minute and a half level is reached.

As the race goal is reached—and once reached, you're certainly capable of repeating—we can choose our next goal and start over at the six-minute level. To change the goal more than one second per quarter probably isn't realistic; to seek less improvement would be "impractical."

There's certainly no better way to build endurance than to force yourself to run again (at a set, fairly rapid pace) when only partially recovered. The pace pattern supplies the motivation, while the stopwatch on the rest interval as well as the race segment supplies the check to be sure that the men are getting full value from the work plan.

The writer feels that it's better to shorten the total rest or quicken the pace and still keep within the limits of the race you're preparing for, than to run more repeats as the man's condition improves. For the same reason, it seems illogical to jog or run over distance when you'll never do it in your race.

We also mustn't minimize the importance of the mental training involved in forcing yourself to "go again" after 30 seconds rest when you'd give anything for another 30 seconds.

## FORM NATURAL GROUPS

We're all aware of the problems engendered by a large squad. A "precision" plan as outlined above is certain to hit snags when working with many men of varying abilities. Natural groups should be formed with not too much variation in ability, or the rest interval will be off.

The only solution here is for all men in a group to stop when the lead man crosses the finish—even if 5, 10, or 15 yards back—so as to have the same rest, or for all to keep running until the last man finishes (stop on whistle). Timings at each 110 yards will help keep the men on schedule, and markings on the track or signals by whistle or voice will also help.

Each group will take 2½ to 6 minutes to finish each "race" at the 1½-minute rest level, 4 to 7½ minutes at the 3-minute rest level, and 7 to 11½ minutes at the 6-minute rest level. An experienced coach with two watches can stagger two groups at a time; or while one group is taking its 15-20 minute rest, three to five groups can get their first "race."

We've been fortunate to have several good distance men the past few years. Two of the best will be seniors this spring. Perhaps they, rather than the system, have been responsible for any results obtained. Only time will tell.

Harry McCalla, 6', 140 lbs., flows along like a wave approaching the shore, while Dave Stone, 5'9", 132 lbs., has a short clipped stride, and is a "strong" rather than "picture" runner. Dave is potentially the better at 440 to 880 yards, while Harry has the edge from 1,320 on up. The writer is cer-

(Continued on page 66)





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One of the author's nattily attired high school squads absorbing some pearls of wisdom from two of Australia's tennis greats—Lew Hoad and Davis Cup captain, Harry Hopman.

## Promoting High School Tennis

**T**ENNIS coaches will find much food for thought in the old Greek truism that if an activity is honored it will be cultivated.

During the 20 years I've been coaching high school tennis, I've had the good fortune to traverse most of the country—south to Atlanta, southwest to Phoenix, and west to Santa Monica and San Francisco—and I've come to the conclusion that tennis—as practiced in most high schools—lacks the allure and aggressiveness needed to attract the better athletes.

In too many schools, tennis is regarded as inferior and of dubious value. Those responsible for the coaching assignments frequently appoint a person with little knowledge of the game, which immediately places the sport at a disadvantage.

If the coach fails to take his responsibility seriously, neither will the school nor the athlete, and the sport will stand little chance of flourishing.

This doesn't mean that an inexperienced coach can't do the job. An intelligent, conscientious tyro can educate himself quickly and fairly

thoroughly. If you fall in this category, you'd do well to look up your local professional for some basic orientation and to contact the U. S. Lawn Tennis Assn. (120 Broadway, New York, N. Y.) for helpful materials on the game.

Many older schools don't have the facilities for tennis; and where they do, the courts are frequently neglected. In the first situation, the coach will have to make use of public facilities. But this should work out. Most public parks are highly cooperative, and are eager to encourage student play under faculty supervision.

If the school courts have been neglected for a long time, it will be necessary to make sufficient repairs to fences and surfaces. An attractive playing area is a must in order to appeal to potential players: As more students come out for the program, the school athletic and the park departments will make increased allowances for tennis.

In most scholastic sports, the incoming coach inherits traditions of student interest, pleasant playing facilities, and public interest. He also inherits a schedule of play, including a series of established sectional tournaments or meets. The coach just carries on from there, possibly adding

something to an already interesting activity.

Tennis, on the other hand, usually fails to attract the natural athletes. The game simply isn't made sufficiently attractive and interesting to them. Our problem, then, concerns the approach to use in attracting students and holding their interest. This approach can be borrowed directly from the coaches of the so-called major sports.

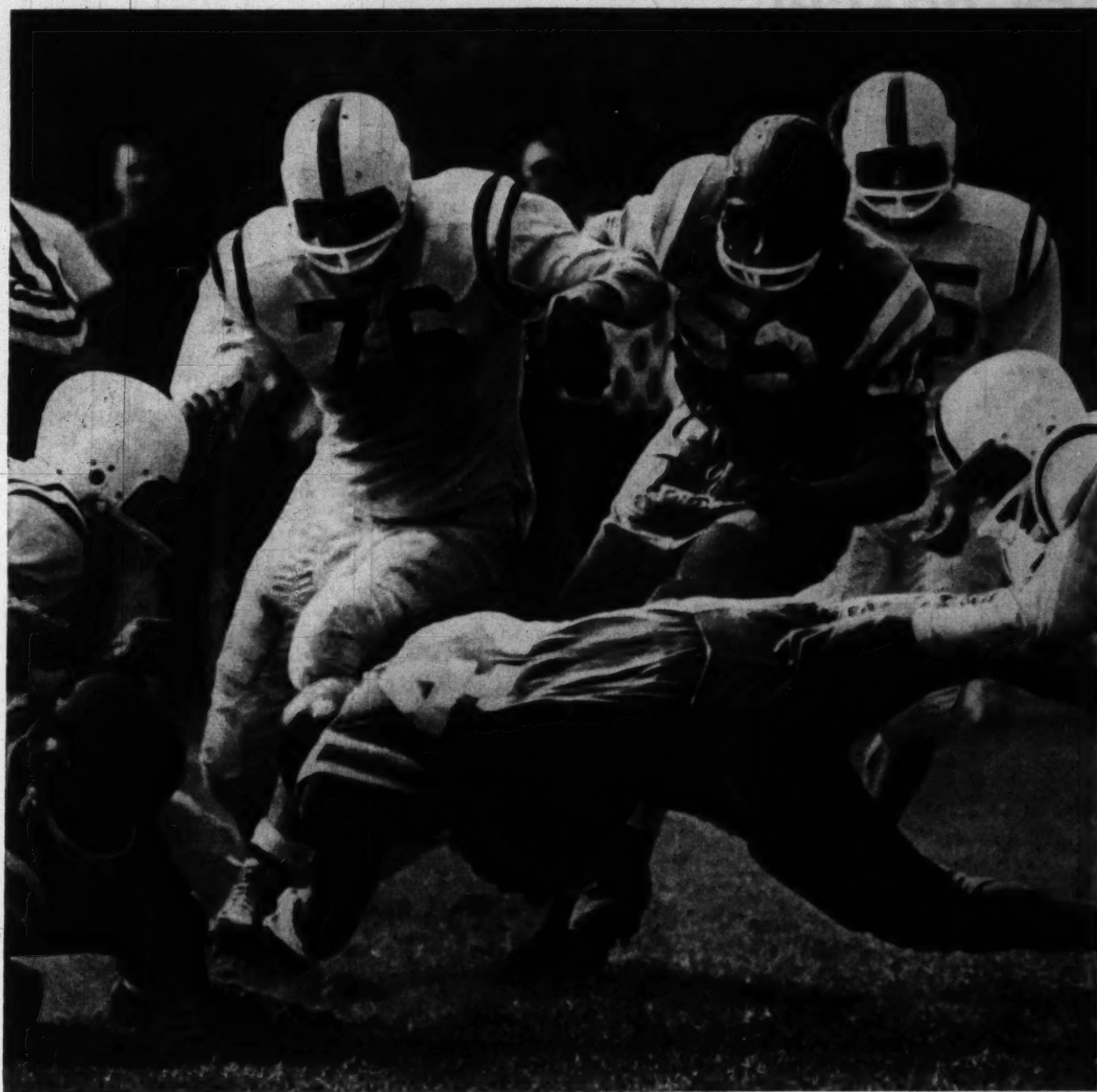
First, the squad should be equipped with smart-looking, well-cut attire. Then an attractive schedule should be arranged for them. This should run from 10 to 12 weeks, and include about 16 interscholastic matches and at least two tournaments. To keep posted on problems relating to the game, the school should also become a member of the sectional division of the USLTA and subscribe to the literature on the game.

Since tournaments are the lifeblood of tennis, the coach should inaugurate an interscholastic event for the 10 to 12 schools in his area. The assemblage of many players from various schools is a great stimulus for the game.

If the available courts are limited to five or less, a doubles-only tournament is recommended. From 12 to 20 schools might compete in this event, each entering from one to three doubles teams. At least three or even four rounds, depending on the organization, can be run off in one day without undue strain. So much competition in one day whets the interest.

The semis and finals should be held the next day, with prizes awarded to all who reach the quarter-finals. It's also wise to award the finalists in the consolation round, which should be planned as part of the initial tourna-

By **BROTHER ALBAN FRANCIS**, Coach, Bishop Loughlin H. S., N. Y. C.



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ment. A consolation round tends to enhance the interest of the younger players.

This type of tournament should be open to all schools of the area, with each paying a nominal entry fee.

If your school is a member of a local tennis league, it's wise to conduct another tournament, singles and doubles, for league members only. The local CYO, YMCA, or civic groups usually respond favorably to requests to include a tennis tournament in their sports program. Of course all these projects call for much self-sacrifice and interest in the game. But once an interesting and stimulating program is started, the enthusiasm generated will carry the game along.

Publicity is an essential adjunct of any program. If the results of tournaments, including names and schools, are sent to the local papers they'll make use of them. The tennis team should also regularly report the results of all team matches to the local and school papers.

The publicity mill can also be used for the selection of an all-city or all-league team, as in other sports. Since there's no precedent for an all-city tennis team, the local tennis coaches' association should inaugurate the plan. We need to lend color and drive to tennis, and the suggestions given above will help accomplish this end.

The basic step in the development of the tennis squad is an emphasis on team play. We need only cite the success of the Australian Davis Cup team. It's my belief, gained from observations, talks with, and study of the Australian players, that Mr. Harry Hopman's secret lies in his stress on the team element. The great ability of the Australian players is well-known. Their extra will stems from the team factor, that we stress so much in all sports but tennis.

It's hardly necessary to point out the importance of team practice and play in other sports. Yet you often hear coaches say that the tennis team rarely practices together; the group just comes together for matches. Herein lies one of the basic reasons why the sport isn't popular in high schools.

If, say, a basketball team which attracts boys who've played two to four years before making the varsity, need daily practice, need we dwell on the necessity of the tennis squad, which usually doesn't attract players of merit, to have regular practice?

Another essential task for the tennis coach is to talk up tennis around the school. Posters, bulletin board displays, and tennis clippings can all be used effectively. The parents can be of great value in mentioning their sons' interest in the sport at PTA meetings, and in awarding trophies to the most improved players; etc.

From the instructional point of view, the boys must be taught the basic strokes. This really isn't difficult, as much valuable instructional material may be gleaned from articles and books. Most natural athletes, after brief instruction, will quickly take to the sport.

**A** MEMBER of the National Junior Tennis Development Committee for the past two years (appointed by the USLTA), Brother Alban Francis, F. S. C., has been coaching high school tennis for the past 20 years—three years at St. Peter's High School (N. Y.); three years at La Salle Institute, Troy, N. Y.; 12 years at La Salle Academy in Providence, R. I.; and currently at Loughlin High School, Brooklyn, N. Y.

But, as previously mentioned, we know that most tennis programs don't attract these natural athletes. In too many cases, the reason lies in the insipidity and unattractiveness of the program.

As a result, a large number of the boys reporting for tennis have never been exposed to other sports. These lads are usually poorly coordinated and need much practice to acquire the grace and rhythm of the athletically inclined. These boys should be encouraged to play basketball during the off-season.

On the other hand, I've known students who've had good strokes but didn't go out for tennis because the school didn't offer an interesting program.

The playing surface may pose another problem to the coach. Briefly, the ball will bound off a surface with a speed or rise proportionate to the hardness of the surface. High school players, as well as many older players, harbor strange ideas about playing on a hard surface. They sometimes feel that it hinders their game.

Tennis is played primarily in the mind, and this fear of playing on hard courts is mainly a mental condition. A basketball player needs just a short warm-up to adjust to an unfamiliar playing surface. The tennis player can easily do the same. If he'll stroke the ball correctly, he'll easily adjust to the particular surface.

Doubles should be stressed in the team practice. This is another art used by the Aussies to develop the team element so necessary for success. The coach should keep the same boys playing together from one season to the next.

Since an error can greatly upset the other partner, it's often wise to build the doubles team on the temperament rather than the skill of the players. Of course a pairing in which the players are both skillful and temperamentally sympathetic is ideal. This is sometimes possible, but, normally you have to pick boys who get along well together and then develop them.

While practicing doubles, which you should do every day, follow the standard method of four boys on court, stroking the ball back and forth from base line to base line.

Keep hammering away at this mat—  
 (Concluded on page 63)



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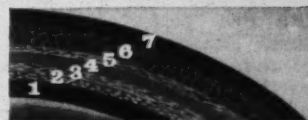
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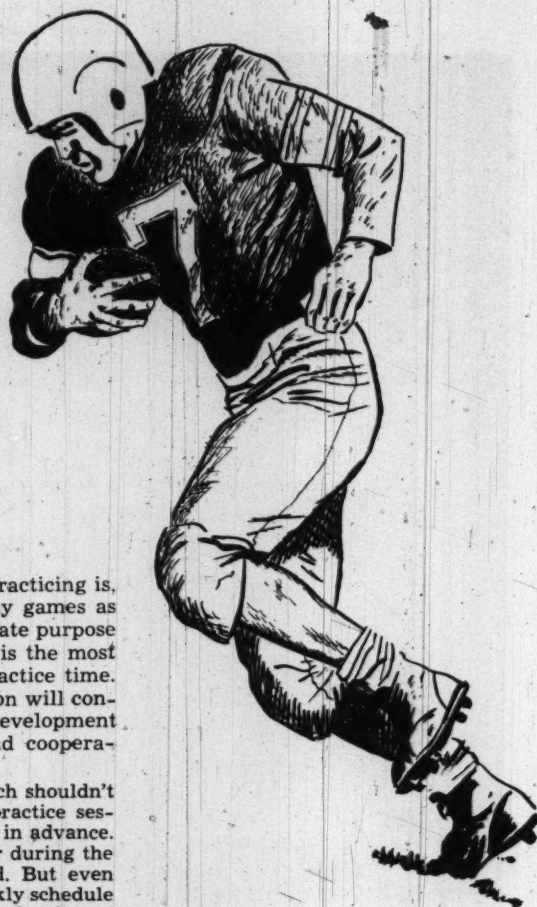


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# Helpful Hints in Organizing Football Practice



**T**HE idea for this discussion was born in a recent graduate class taught by the author, entitled "Football Management." It was the consensus among the twelve or so active coaches in the class that the most neglected and troublesome phase of coaching lies in organizing practice sessions.

Bill Proctor, energetic head coach at Lyman High School, Longwood, Fla., a member of the class, was assigned a special report concerning this area. Much of the material herein is gleaned from Coach Proctor's report.

Winning coaches who don't properly organize practice sessions are sheer geniuses. Frankly, we know of none. Coach Bobby Dodd has been quoted as saying, "It isn't what we know, but what we teach that counts."

Efficient instruction demands a well-planned teaching situation as well as a progressive presentation of learning experiences. We've always believed that too many coaches worry about "touchdown" plays rather than the less glamorous facets of the game. To paraphrase, coaches should be less concerned with the "perfect play" and more concerned with the "perfect learning situation."

Due to the differences in coaching practices and philosophies, it's difficult to prescribe any particular pattern as the panacea. Consequently, a number of practice organization theories have been reviewed in an attempt to establish a sound, practical philosophy—as practiced by most of the most highly successful coaches.

The ultimate goal of practicing is, of course, to win as many games as possible. But the immediate purpose of practice organization is the most efficient utilization of practice time. Good practice organization will concomitantly assist in the development of discipline, morale, and cooperation.

As a general rule, a coach shouldn't attempt to plan specific practice sessions more than one week in advance. The exception might occur during the pre-school practice period. But even during this time, each weekly schedule must be based upon an evaluation of the previous week's practice. During the season, game performance and the upcoming opponent will largely determine the weekly practice objectives.

Practice schedules may be divided into two categories, weekly and daily. The weekly schedule must be flexible, being based on team performance, scouting reports, and the coaching staff's evaluation of the team's strengths and weaknesses.

We shall be primarily concerned here with the daily practice schedule, referring to the weekly schedule only in its relationship to the daily program. The daily plans, of course, have to be much more specific in regard to assignments, drills, and time allotments.

The five major factors which must be considered in practice organization are: (1) practice objectives, (2) time, (3) weather, (4) the size and ability of the coaching staff, and (5) the equipment, facilities, and area available.

While numbers 4 and 5 are somewhat constant, the first three will vary enough to create numerous organizational difficulties. The number and experience of your squad might possibly be listed as a sixth factor. However, since these two elements, espe-

cially experience, so frequently influence objectives, it was felt they might properly fall under that heading.

Establishing logical practice objectives is an important prerequisite for efficient practice organization. Woody Hayes in his recent publication, *Football at Ohio State*, lists five considerations for determining these objectives: (1) the mental and physical condition of the squad, (2) the weekly practice program, (3) an evaluation of the preceding practice, (4) fundamentals, and (5) the three "phases" of the game.

The first consideration encompasses squad morale, performance, physical condition, and injuries. Many times we've heard it said that a team "left its game on the practice field." Such a condition exists when coaches fail to correctly evaluate the mental and physical condition of the squad while planning practice sessions. This consideration, more than any other, will dictate the amount of work (especially contact) to which a squad should be subjected.

The second consideration refers to the objectives previously established in the weekly program. Again, the

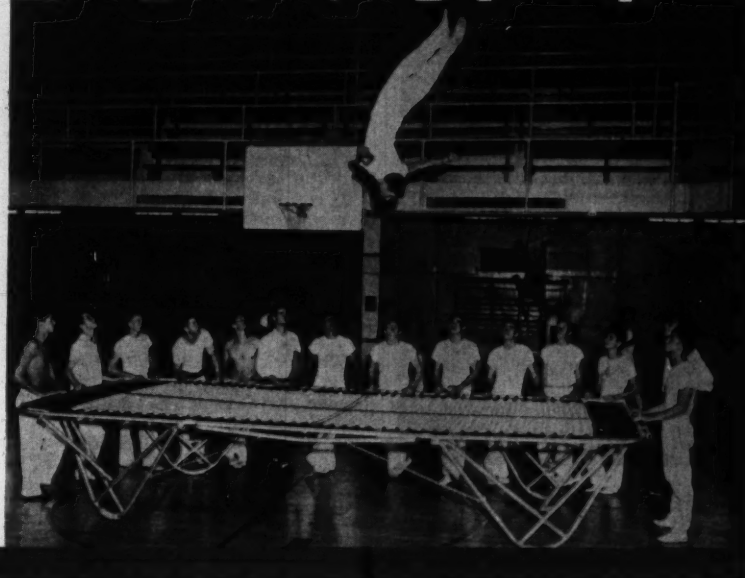
By DR. DON VELLER, Physical Ed Professor and Former Head Coach, Florida State University



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weekly program must be flexible and adjustments must be made when and if the situation demands.

The third consideration, an evaluation of the preceding practice, is essential to progressive and efficient instruction. A sound evaluation of the previous practice may be invaluable in determining the correct time allotments for specific drills, outstanding weaknesses and/or strengths, the players' knowledge of their assignments, and the squads' progress in accomplishing the objectives of the weekly schedule. This evaluation will frequently dictate changes in objectives.

It's almost a cliché to say, "fundamentals are the essence of football." Nevertheless, they should be included in every practice session. These fundamentals, as categorized by Gomer Jones and Bud Wilkinson in their book, *Defensive Football*, are moving, tackling, and blocking.

The amount of time a coach spends teaching and perfecting these basic skills will be determined by his own coaching philosophy. Planning practice sessions which doesn't permit sufficient time for the instruction of fundamentals constitutes professional suicide.

We feel, for example, that some form of tackling drill should be included in the practice warm-up. This doesn't, of course, imply "live" tackling at each session. One device for saving time is to employ drills which combine two or more of the basic skills. A coach shouldn't wait until he has suffered a severe beating before he decides to "return to fundamentals."

The fifth consideration is based upon a proper respect for the "three phases" of the game. These three phases are usually defined as the defensive game, the offensive game, and the kicking game. One highly regarded coach recently said, "The phase you neglect is the phase which will beat you."

Psychologists tell us that we learn more effectively through constant repetition. It follows then, that it's more efficient to practice, say, pass defense for 15 or 20 minutes four days a week than a drill a full hour only one day per week.

The time period, of course, must be sufficiently long to accomplish a satisfactory amount of work. The point is we shouldn't neglect one phase for a long period of time and then attempt to catch up with concentrated doses. Of the three, the phase most often neglected is the kicking game.

We've discussed the five basic considerations which determine our practice objectives. When sound and logical objectives have been developed, we've accomplished the first and most important step in the organization of a practical and rewarding practice session.

Time, as pointed out earlier, is the second basic factor involved in practice organization. Even practice objectives must be adapted and/or limited to the time available. A frequent and frustrating refrain of coaches is, "I don't have time to cover everything."

Time, therefore, is truly an important possession. Wouldn't coaches be a little more relaxed at game time if they "knew" they had utilized their practice time in the most efficient manner possible?

We can often determine a coach's philosophy by observing the amount of time he spends on various phases of the game. Seldom will two coaches agree on exactly how much time should be devoted to each aspect of the game. One very successful coach suggests 50% for defense, 35% for offense, and 15% for the kicking game. Another recommends 60% on offense, 35% on defense, and 5% on kicking.

Perhaps the most sensible solution is to spend proportionally more time on your weaker phase. Although some evidence points toward an upsurge in offense, the trend in the past few years seems to be toward defense and kicking. It's wise to periodically check your time allotments to determine whether or not you're neglecting one or more phases.

### LENGTH OF PRACTICE

How long should the average practice session last? Here again, there are many varying opinions. Very few coaches, however, suggest practicing longer than two hours. Some recommend an hour and 15 minutes. The general trend is an hour and a half to an hour and 45 minutes. Most head men have the wisdom to shorten practice sessions as the season progresses.

In order to conserve practice time, many coaches require specialists (centers, punters, place kickers, etc.) to practice 15 or so minutes extra. This work may be held before or after the regular practice session. There are advantages and disadvantages to both pre-and post-practice periods.

Pre-practice specialist periods frequently conflict with class schedules. They may also create a situation in which the other players are ready for practice but are forced to wait. The post-practice session not only allows for a proper warm-up but requires the player to perform under "fourth-quarter" conditions. Our vote goes for the post-practice session.

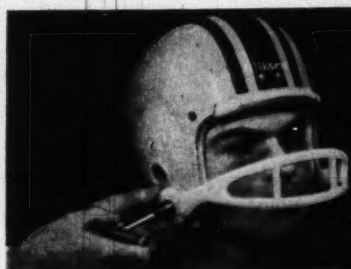
Weather conditions must certainly be considered a major factor in practice organization. Many coaches believe that since a team will probably play in all types of weather a squad should practice in various climatic conditions. Although this operation has merit, it must be tempered with good judgment.

A few guiding "weather" principles are: (1) keep workouts short during the warm part of the season, (2) try to get in at least two rainy-day practices, (3) lengthen the warm-up period during cold weather, (4) practice kicking and throwing into the wind as well as with it, and (5) if colds, flu or other contagious illnesses are prevalent, it may be wise to dismiss practice on rainy or extremely cold days.

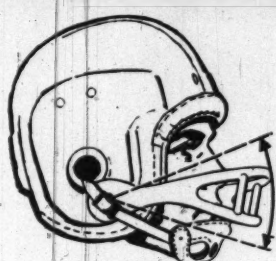
The fourth major factor in organ-

(Concluded on page 58)

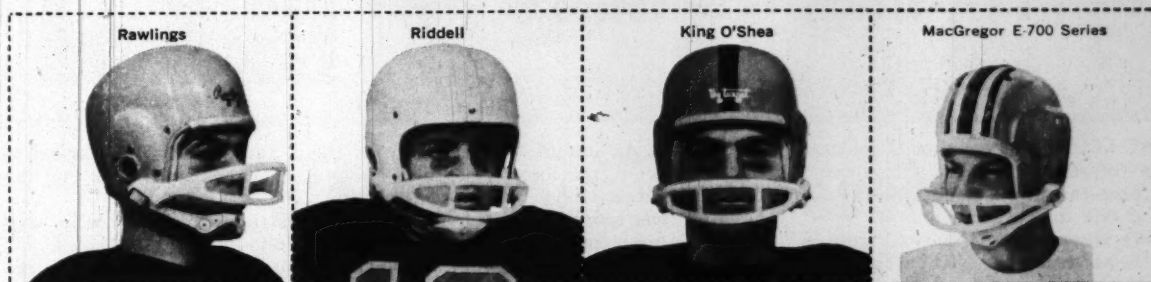




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## A Belt for Training Runners

**C**OACHES are constantly looking for something that will convert an also-ran into a good athlete or a good one into a great one.

We were having the usual trouble with our track men. They had poor body lean, improper arm action, and legs and feet moving at awkward angles. We tried every method to correct them; loop films of great sprinters, lecturing by instructors, and demonstrations by boys who did use the proper techniques. We even took films of the boys (each paid for the footage taken of himself).

There was some improvement, but not enough to be of any great help. Something different was needed. Chuck Coker, track coach at Occidental College, had the answer. We had heard about belts being used in the past, but not exactly like this.

A wide, 4-inch canvas or web belt of the type used by gymnasts was obtained. It had harness rings at the side for attaching a rope. (This rope should be cloth-covered or have handles at the holder's end; a chain could also be used.)

What we attempt to do is over-exaggerate the body lean and the

arm and leg action of the runner. The runner steps into the belt, secures it low around his waist near the hips. The coach takes the rope hooked on each hip in his hands.

He's approximately six feet behind the runner. Now we have a horse and driver arrangement. The holder leans back. The runner stiffens his body, leans far forward to approximately a 45° angle. From this position he starts to sprint. Knees are lifted high; arms are pumped vigorously.

The coach can control the actual speed of the runner by giving on the "reins" or leaning back to slow him down. From his position behind the boy, the coach can correct the faults he may have. Of course, the coach can have someone else control the "reins" and he can walk alongside the runner. Shot-putters are great for this.

To be effective the belt must be used quite often in the early season. A run of about 30 yards can be made quite strenuous. At the end of this sprint, the boy should be allowed to run easily for several yards.

The boys at first hated the belt, but seeing and feeling the improvement

in their running they've learned to love it. The boys now ask for the belt.

Results show that boys who have had a pronounced "duck" walk and run have nearly straightened out their feet. Sprinters come out of the blocks hard and low. Faulty arm action is corrected. The body lean is increased allowing a more favorable running motion—and last, but not least, better conditioning is a result.

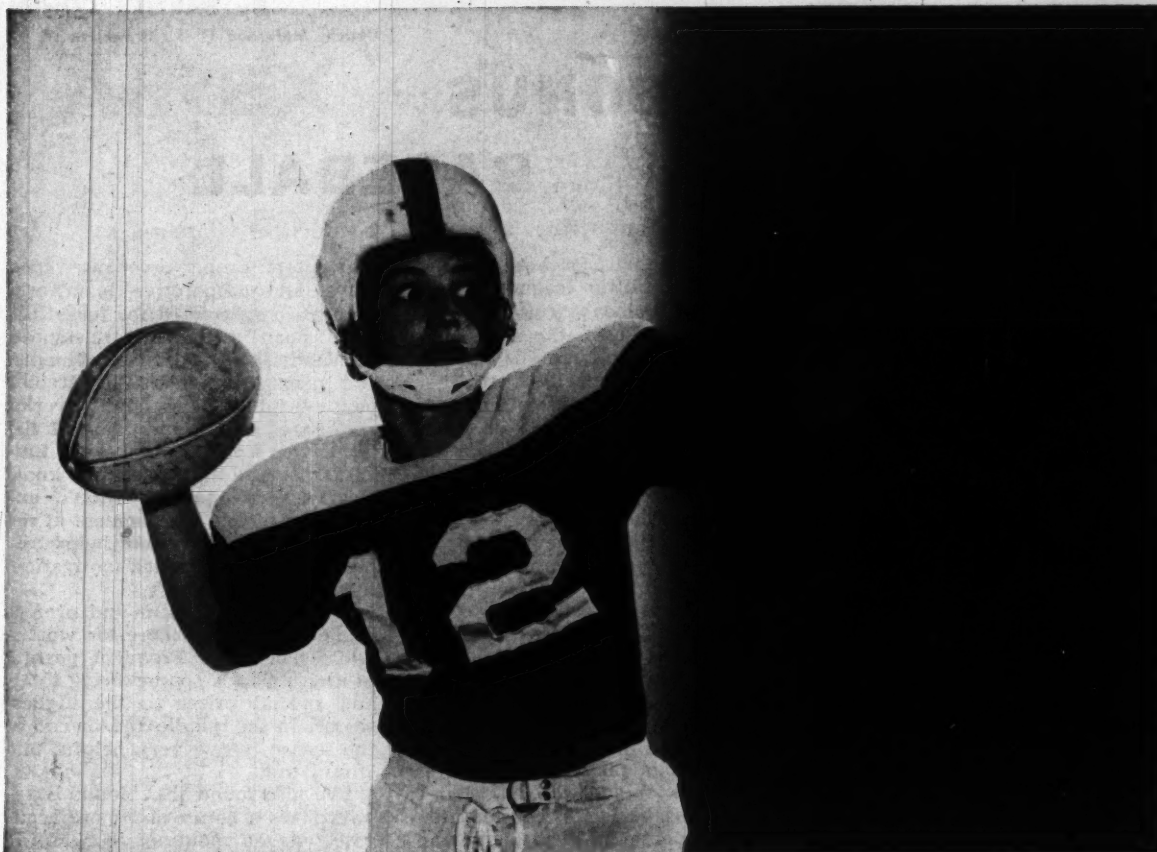
We believe that the belts also have a lot of merit in developing a football team. To facilitate matters, we used seven belts. The boys work in pairs. They can't loaf because if they do there isn't any body lean. Running 30 yards up and 30 yards back leaves them gasping. Individual attention may be given to a back who doesn't have high knee action, etc.

If belts aren't available, other apparatus may be used. Inner tubes can be utilized. We used them with clothesline rope until we received our belts.

We know the use of these belts has helped us in our program. Perhaps you may derive some benefit out of them.



By **OTTO PLUM and RON SEVIER**, Coaches, Hawthorne (Calif.) High School



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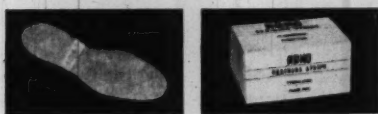
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By **BARNEY COHEN**  
 Coach, Midwood H. S., Brooklyn, N. Y.

## BONUS BASEBALL

**A**LL baseball coaches—whether leading little leaguers, sandlotters, schoolboys, collegians, or professionals—have the same complaints. Their players day-dream, forget signals, are selfish, etc.

How to get the boys to hustle, be alert, be team spirited—in short, how to play "heads-up" ball—remains one of the coach's most important objectives.

Everyone is familiar with the various incentives devised to improve player attitude, achievement, and morale. The familiar list of awards such as Best Batting Average, R.B.I. Champ, Most Valuable Player, Best E.R.A., All-Scholastic and All-Star Teams have helped considerably.

But I have gone a little farther. For the past eight years, I've been using a technique which has a great deal of merit, and which I'd like to pass along for your consideration. It's an adaptation of the bonus and fine system, used successfully by many professional team managers. I call it Bonus Baseball.

Bonus Baseball is a point system which takes into consideration every phase of offense and defense. Points are earned by each player for alert-

ness, effort, proper procedure, good plays, and cooperative teamwork. Points are subtracted for forgetfulness, poor attitude, carelessness, selfishness, poor effort, lack of hustle, and poor techniques. The accompanying table shows how it works.

Upon careful examination of the terms, you'll find almost every fundamental covered. The players know clearly and definitely what's expected of them every moment of the game. I find this system helps tremendously in continued motivation, interest, and alertness.

All players, amateur and professional, will hustle more for worthwhile incentives. Frequent posting of each player's point-scoring totals and special prizes to the highest scorers in the middle and/or end of the season, prove very helpful and stimulating.

I've also found that Bonus Baseball offers a better and more accurate way of choosing your M.V.P. than the usual method of relying on subjective judgment, popularity, or a few statistics. My players feel likewise.

Try it out and you'll see how it helps improve player attitude and team morale.

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Triple	15	Out running at own risk	15
Home Run	25	Overrunning base and out	10
Scored Run	5	Error	10
Run Batted In (each)	10	Failure to run on 3rd strike when catcher drops ball	10
Winning Pitcher:		Failure to touch base, out	15
More than 3 innings	20	Failure to run on hit ball	15
Less than 3 innings	15	Looking at last strike	10
Stolen Base	10	Leaving base uncovered with runner on base (if man scores, 15)	10
Extraordinary assist or fielding play leading to put-out	10	Flagrant loss of temper	15
... without a put-out	5	Failure to back up fielder	15
Defensive play that saves teammate from error and results in a put-out	10	Player on deck failing to give runner signal when he's heading for home	5
Run-down that results in put-out and no runs scored	10	Batter failing to signal runner on passed ball or error by catcher	5



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# Football Scouting Guide

By R. V. JOHNSON

End Coach-Head Scout, U. of Idaho

**J**UST as a Military Leader wouldn't think of entering a battle without first gaining all the information possible about the enemy, neither would the successful football coach lead his team into a game without benefit of a thorough scouting report. Intelligent preparation for a contest demands detailed information on the opponent. That's why a well-organized scouting program is indispensable to a successful season.

The first step in organizing the scouting program is the holding of several pre-season meetings with the head coach and all scouts in attendance. These meetings should be used by the coach to establish an understanding of the information he deems desirable.

The experienced scout should review past scouting technique, with a view to possible improvements, while the inexperienced scout must ascertain the precise information to be obtained and establish a clear understanding of the procedure to be employed. A complete, comprehensive scouting plan should be formalized as a result of these pre-season meetings.

During the summer, a scouting notebook should be prepared and edited for each opponent on the fall schedule. A sufficient number of appropriate mimeographed forms, should be prepared and filed, and requests for complimentary scouting

tickets, travel plans and hotel reservations, if necessary, must be made well in advance of the season.

A scout will seek background information on each team he's assigned to cover during the season. Films, if available, and previous scouting reports, should be studied with an open mind. As the season progresses, the news media will provide additional information on the teams. There's never an excuse for not accumulating considerable background information.

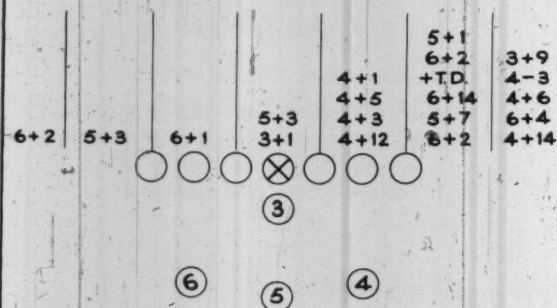
The scout should plan to arrive at the stadium at least 50 minutes prior to the scheduled kick-off. If press-box facilities are unavailable, he should secure a seat as high and as near mid-field as possible.

Fore-knowledge of the numbers and names of key personnel will eliminate frequent reference to the program. At Idaho, we use a scouting notebook with a variety of forms clearly indexed. Also available is an ample supply of pencils and scratch paper. This is a must for any scout.

The desirable pre-game information can usually be noted on a single form, indicating the speed, technique, and abilities of the various specialists. The form also permits indication of such vital information as the weather, lights, and injuries.

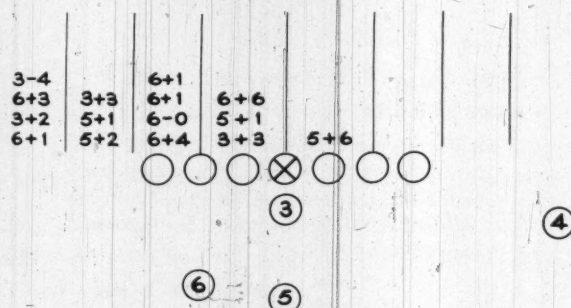
Once the game starts, we attempt to chart each offensive play, noting the formation, position, and subse-

DIAG. 1, HOLE TENDENCY CHART  
FULL T. vs. EVEN DEFENSE

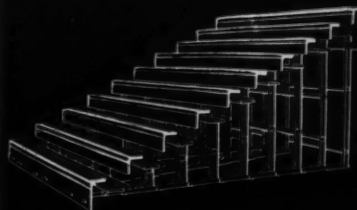


No. of Plays 19 Gain 90 Loss 3 Net 87

DIAG. 2, HOLE TENDENCY CHART  
FLOATER RT. vs. ODD DEFENSE



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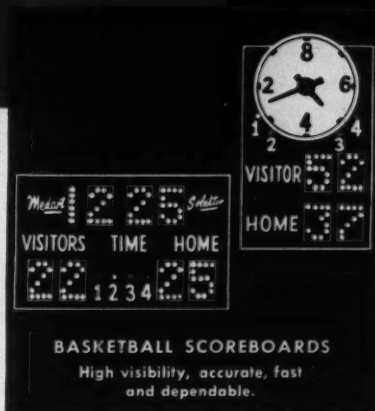
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quent action of the backs and ends. The down, yardage-to-gain, and position on the field are noted between plays. Kick-off and kick-off receiving formations should be diagrammed, showing the fastest and slowest players, the most dangerous runners, and the pattern of action.

The scout should never attempt to write during the progress of a play, and he must never become carried away, as a spectator, by the excitement. Honesty is one of the first principles of scouting. That means a scout should never chart the action of a player if there's any doubt.

Defensively, we're concerned with the general strategy. That is, does the line charge or play a control defense? Does the secondary play man-to-man, zone or combination? And especially how do they cover split men? The vertical and horizontal position of the defensive backs is most important in determining pass defense weaknesses.

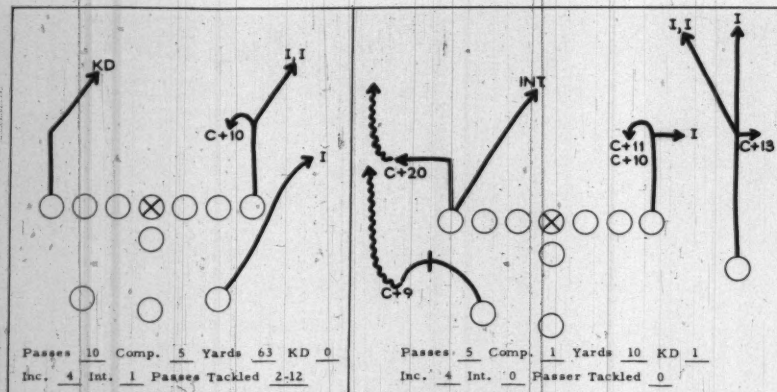
We also make an effort to chart their short-yardage and goal-line defenses, indicating the position and angle of charge for each lineman. Individual strengths and weaknesses are noted and verified by the opponents' ability or inability to gain at specific areas.

Before leaving the stadium, the game statistics should be secured. This usually presents an excellent opportunity to compare notes with the other scouts. The scouting report must be completed as soon as possible, preferably before retiring for the evening, while the details are still fresh in mind.

At Idaho, we use several composites designed to show, graphically, offensive and defensive tendencies. Three of the several composites are shown here as examples.

For running plays, we use a Hole Tendency Chart for each formation, which shows the yardage on each play gleaned from that particular formation. **Diag. 1** shows all plays run from the Full "T" Formation versus an even defense. We use our numbering system in making the composites; thus 44 + 12 denotes a right halfback dive play that gained 12 yards.

**Diag. 2** shows all plays run from



**Diag. 3, pass courses from full T; Diag. 4, passes from floater right.**

a floater right formation versus an odd defense.

With a chart for each formation, you can obviously tell which plays are favored, and the success or failure of each play.

For pass plays, a Favorite Receiver Chart for each formation shows every pass course with a notation whether it was incomplete, knocked down, or complete, and yardage gained or lost. **Diag. 3** shows all pass courses from the Full "T" Formation and the outcome of the pass attempt, while **Diag. 4** shows the passes from a floater right formation.

The Play Call Chart is especially beneficial to our defensive captain, as this chart lists each play called according to the down and yardage to gain, i.e., First Down, 2nd and over 7 yds., 2nd and less than 7 yds., 3rd and over 5 yds., etc.

**Diag. 5** shows the situation under which all plays were called during the first quarter. If a QB has developed a definite pattern, it will be graphically depicted by this chart.

In conclusion, scouting is hard work and the scout must realize the importance of securing the correct information. At least two scouting "Looks" are the bare minimum for establishing worthwhile information in preparation for a game.

The good scout has the courage of his convictions in reporting his conclusions and making his recommendations. Rather than attempting to

rate the individual players, we're more concerned with the team tendencies, strengths, and weaknesses. The scout must take a positive position on such questions as: What must we stop to beat them? Where can we gain on them?

A good report is worthless unless it's used by the coach and team, and the degree of usefulness is determined by how extensively it's used. As a general rule, the scout should overrate a weak team in reporting to the squad, and underrate a strong team. A scout must look at all teams with the thought that they have some weaknesses which a properly directed defense or offense can exploit.

Scouting has contributed to the progress of the game. A coach whose teams are closely scouted must work harder to correct weaknesses and maintain a winning record, than the coach whose teams aren't closely scouted. A good scouting program is a legitimate function which no coach should slight in formulating his plans for a successful season.

The calibre of your scouting will be reflected on the scoreboard during the game. It is nicely summarized in these words by the famous ex-coach, Lynn Waldorf:

How can we win?  
Where can we gain?  
What must we stop?

1st Down	2 short under 7	2 long over 7	3 short under 5	3 long over 5	4 short under 2	4th	Unusual
44+12	69+2	48-3	65-0	PASS-ING	30+1	PUNT	
66+2	65+4	69+1	52+6	PASS+20		PUNT	
68+14	65+1	PASS+10	44+5	PASS-INC			
57+3	39+4			PASS+9			
51+1							
56+7							
44+3							

**Diag. 5, play call sheet for all plays in the first quarter.**

**A**LL-COAST and All-Catholic All-American tackle at St. Mary's College in 1948, R. V. Johnson coached four years at Santa Rosa (Calif.) High School before joining Skip Stahley's staff as end coach and head scout in 1957. His article is designed for the high school scout, especially the fellow with limited experience.

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# Pre-Game Practice

## Baseball

## Scouting

**T**HANKS to the shortness of the season, the unavailability of scouting personnel, and various other factors, the average baseball coach goes into each game knowing little if anything about his opponent.

Having no recourse to a scouting report, he must improvise his strategy as he goes along. And that's hardly a satisfactory substitute for a planned game organization.

But the situation isn't hopeless. Though it may be impossible to obtain a scouting report, an intelligent and observant coach can glean considerable information from serving as his own scout—during the pre-game warmup, batting practice, and as the game progresses.

Perhaps the coach's first scouting chore should be an appraisal of the field's topography. Since no two parks are exactly alike and about half the schedule is played away from home, the attentive coach will carefully assess all the field's distinctive features.

In examining these features, he should ask himself: In what ways is this park similar and dissimilar to our own? What adjustments will my infielders and outfielders have to make? To what in particular will they have to become accustomed?

Check the infield. If skinned, the ball will tend to skip and bunts will have a tendency to roll harder. Expect more hops from the grassed infield, but beware of the rough spots.

In playing on an infield different from your own, give your infielders as much work as possible in the pre-game infield practice so that they may adjust accordingly.

Since few schoolboys can hit the ball 400 feet, a more conservative brand of ball is played in which the bunt unquestionably has its place. A combination of factors should be considered in respect to bunting. On a wet infield, you might want to bunt more often, exploiting the slippery turf on which your opponent must field the ball.

This may become an effective part of your attack, especially if the

***An observant coach can cull considerable information from the opponent's warmup and batting practice***

third baseman looked weak during pre-game drill and the pitcher isn't following through correctly.

In playing a wet infield, also pay close attention to the immediate area around second and third base where sliding will take place. If wet and sloppy, the mechanics of the slide will be affected. The slider might have to begin sooner to avoid oversliding.

In any event, you should inform your players of the sliding conditions and should take these factors into account yourself before giving the steal signal.

On the other side of the coin, if the sun is a piercing blaze—as it sometimes is here in Florida—check the directions and determine which or if any of your outfielders will need the glasses.

If playing under the lights, note the dark spots in the infield and outfield and warn your players against them.

Also familiarize yourself with the distance from the plate to the backstop—you might want to score on a passed ball.

If the outfield possesses a fence, you might caution your outfielders as to the resiliency of the boards and how to play them. Some outfield fences are lined with chipped rock in which the ball may stick. Your outfielders can't rely on a carom; they must go get the ball.

It isn't necessary to position yourself behind your opponent's batting

cage with your notebook. Besides hindering a good relationship with the opposing coach and his players, this will avail you little if anything.

Baseball is a game of percentages; so don't be tempted to over coach by getting behind the cage and taking voluminous notes. They may deceive you. Limit the scope of your observation. I'd try, through observation from my own dugout, to answer these questions:

1. Who are their pull-hitters? I've been both elated and heartbroken over that smash just inside the line, especially with a man on first base. "Baseball is a game of inches;" a few steps in the right direction by an outfielder or third baseman could mean the difference between the extra-base hit or a rally-killing catch.

2. Who looks bad against the curve? This insight may give a young pitcher just the confidence he needs to make effective use of his curve. It also increases the likelihood of another "sure out."

3. Who is their bunting threat? Be watchful for the small but fast left-handed hitter, probably down in the order.

If you have a clever boy who's able to throw the ball where he wants to and can change speed, I'd also watch for hitters who are nervous, who hit off the wrong foot, or who overstride.

A high fast ball is effective against the boy who overstrides, and the change-up will puzzle the boy who hits off his front foot. As for the boy who's nervous, make him wait between pitches and thus give his muscles a chance to tighten up for you.

If possible, find out if any football players are on the opposing squad. Because of their healthy musculature, you might be effective pitching them in and tight, or, as some say, "jamming them." Don't throw anything away from them, or you might wind up watching the number on your outfielder's back.

Despite the opinions of some well-known coaches, I believe that your opponents' signals can be picked up and used to advantage. Make sure your first and third bases are

By **CARL NELSON**, Coach, Mainland H. S., Daytona Beach, Fla.



coached by someone who knows he's not down there to win the league's "conversation award."

The catcher's signs are often the easiest to pick up. Have your base-coaches keep an eye on the catcher. Many times they'll be able to see his signs better than the pitcher. Steal on the curves and changes, and relay the signal to whichever hitters want them.

Try to determine your opponents' style as soon as possible. Do they play for the big inning or do they try to get their runs one at a time? If they use the sacrifice early in the game, they'll undoubtedly do so late in a close game.

Turning to the pitcher: Watch to see if he backs up the bases and determine whether or not he's a "one-looker"—if he employs a pitching motion with a habitual sequence; that is, if he looks only once at the runner before delivering the pitch. By conforming to his pattern every time, he gives the runner a terrific break.

Unless previous experience has acquainted you with the characteristics of the plate umpire for the day, try to establish his pattern. Is he a high ball umpire? Or is he more prone to give your pitcher the low pitch? Is he a pitcher's ump, or can you afford to be deliberate when taking your cuts.

Most umpires, good and bad, have their peculiarities. Don't get me wrong, though, on the whole umpires are conscientious, dedicated men.

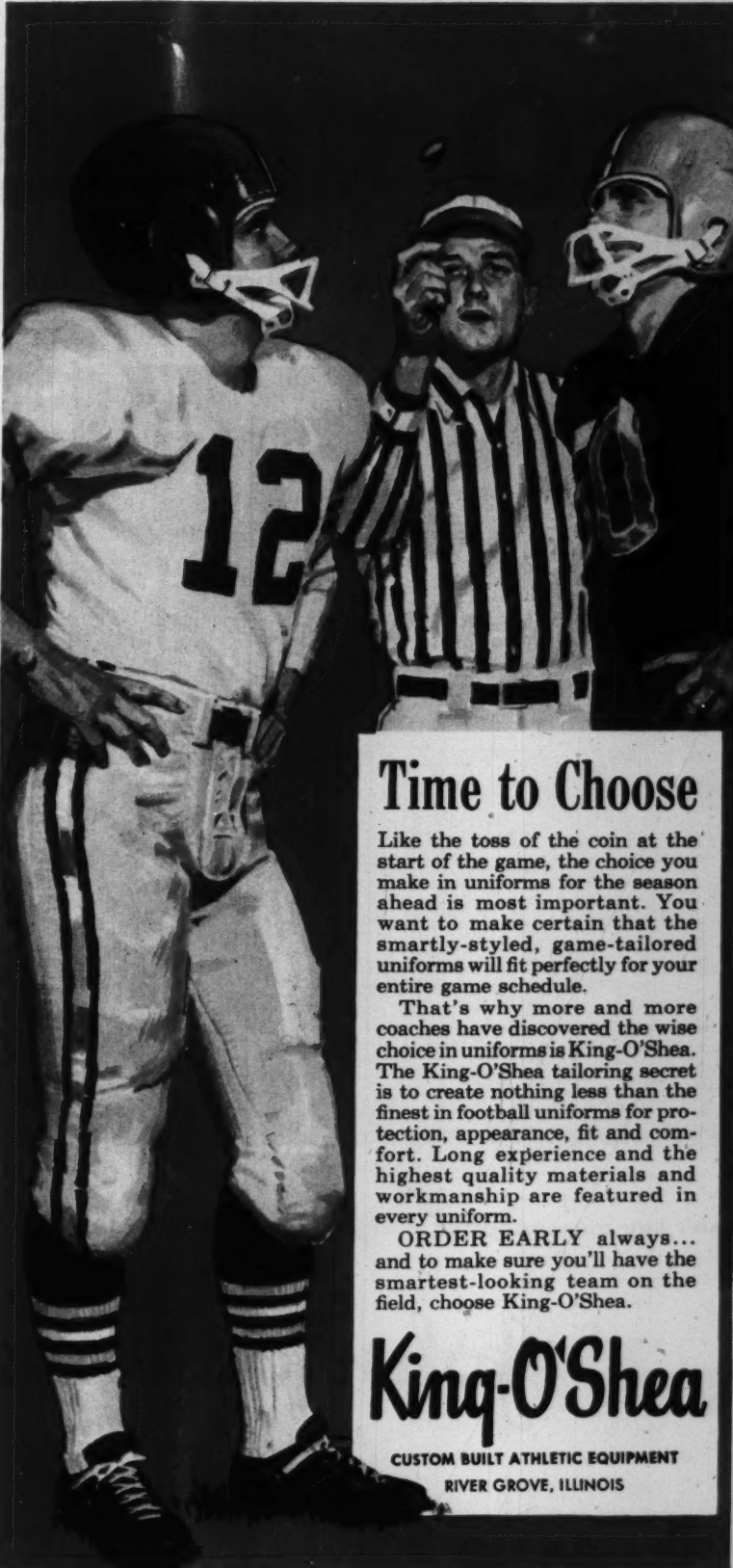
One doesn't collect knowledge just for knowledge's sake. You as a coach must train your boys to take advantage of what can be learned before and during a ball game. Encourage them to be watchful on their own, for here's where the real results can be obtained. You can tell them something without success all day, but if they can see for themselves real learning has taken place.

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ONE of the great pioneers in the manufacture of sports equipment, Hugo Goldsmith, died in Miami Beach, Fla., March 3, at the age of 82.

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Mr. Goldsmith was named President of MacGregor in 1944 and Chairman of the Board in 1951. He retired two years later following 49 years of active service.



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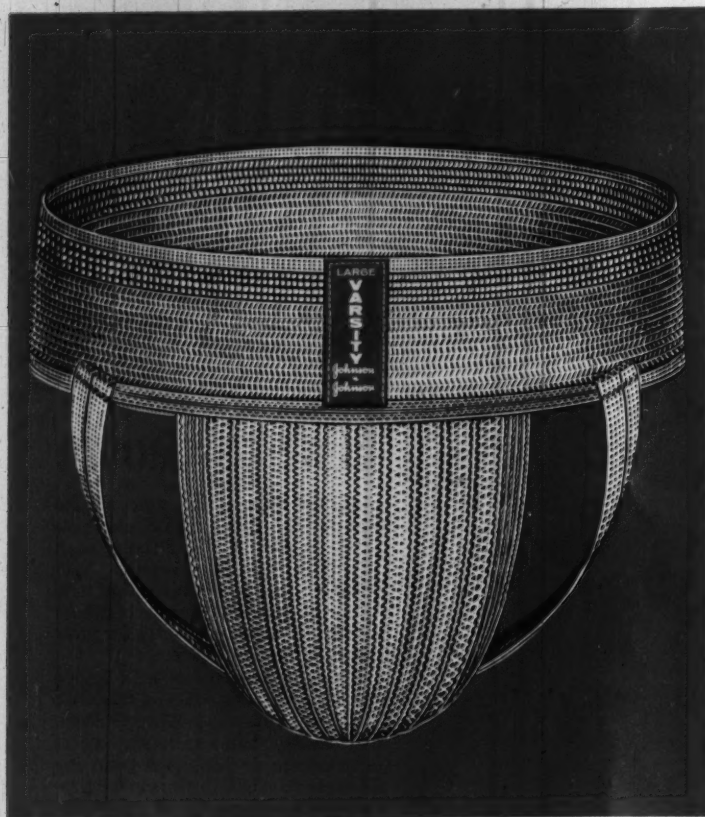
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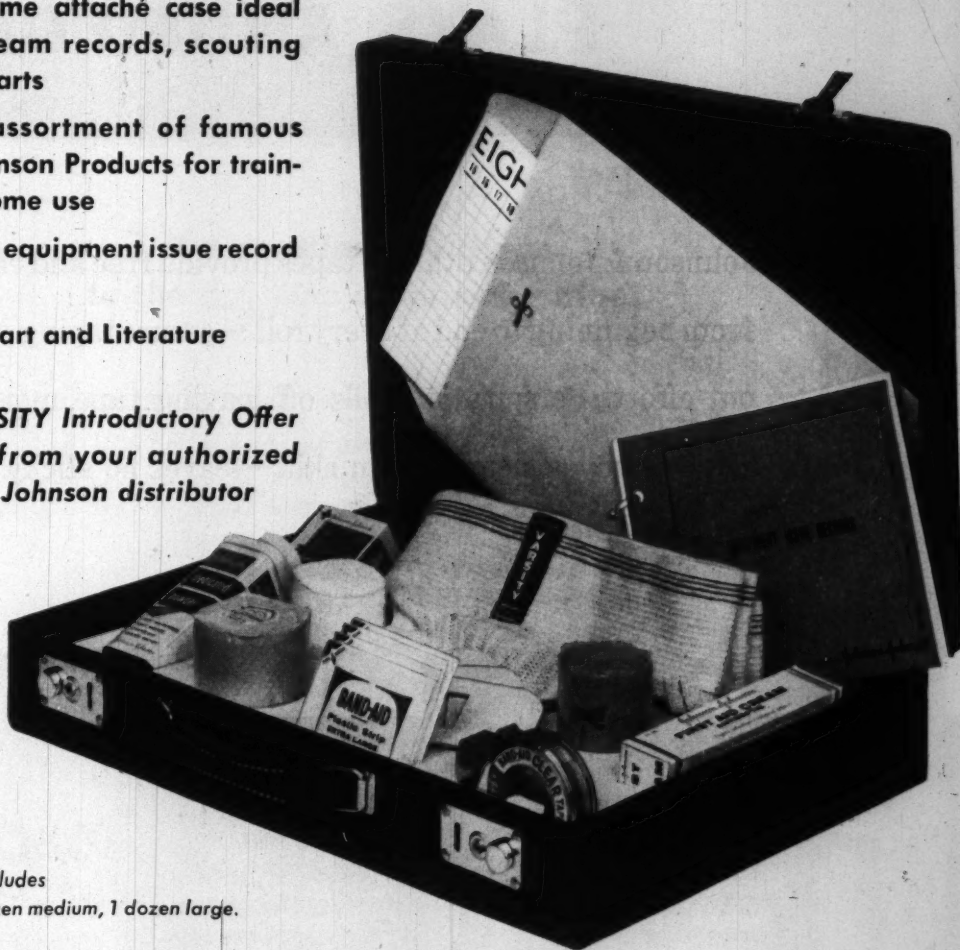
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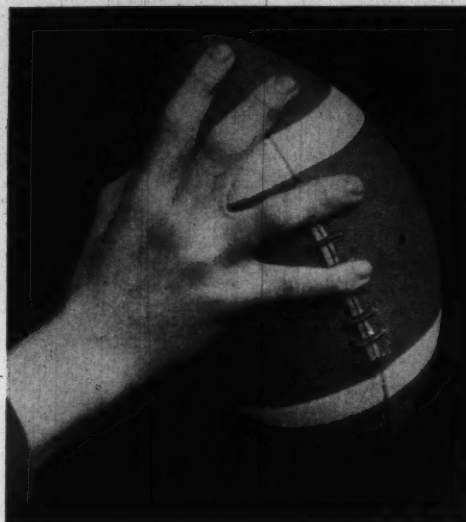


Johnson & Johnson

# DROP-BACK PASSING

By PETE DYER

Coach, Dobbs Ferry (N. Y.) High School



**GRIP:** Fingers are well spread across laces seam, with last two touching laces. Index finger and long finger are off laces and toward rear of ball, with former pointed back toward rear tip.

**I**N RECENT YEARS, drop-back forward passing has been relegated to an extremely subordinate role, due to the drift toward possession football. The best way to win, many coaches feel, is to keep the ball on the ground and grind out those first downs. An occasional action pass can be tolerated, but the possession game almost demands you to steer clear of any drop-back passing.

The author was one of the most adamant believers and teachers of this philosophy until two factors produced a change of heart.

First was the Lonely End alignment made famous by Col. Earl Blaik, for here was a great running-game advocate emphasizing the drop-back pass for the first time in many seasons.

Second was the fact that the pro teams were throwing the ball with amazing results. This tended to re-

fute the old axiom that "a team that throws a lot is usually weak on defense." Both 1959 divisional champions, the Giants and the Colts, enjoyed great years with their passing game, yet their defensive play left little to be desired.

We've often heard coaches say, "Passing is so dangerous. It hurts as much as helps you," and "Oh, those interceptions will kill you." That's negative thinking. If your ball-carriers continually fumble, won't your running game be equally as dangerous? A team with a really good running game just *doesn't* fumble very often; and, analogously, a good passing team just isn't frequently intercepted.

A good passing attack is a **SAFE** passing attack, and our purpose here is to offer some coaching points for a drop-back passing game that will engender a minimum of danger and a maximum of safety.

**THE PASSER:** The first mechanical consideration must be the passer himself. Many say, "But I don't have a passer this year." We feel that *any* healthy young man who can qualify for your starting backfield can be taught to throw with reasonable accuracy.

You must *teach* a boy to throw well, and this begins with the grip on the ball. The fingers should be well spread across the *laces seam*, with the last two digits touching the laces. The index finger and long finger are off the laces and toward the rear of the ball, with the index finger pointed back toward the rear tip. In this position, the index finger furnishes a tremendous aid in assuring an accurate flight.

The thumb must come down perpendicular to the laces and the four fingers. This provides a secure grip and also forces the boy to throw with a direct *overhand delivery*—producing an excellent flight and surprising accuracy. If the passer throws with a sidearm or three-quarters delivery with this grip, he'll get a poor flight with little or no accuracy. This becomes a strong coaching point with the passer, for he won't enjoy the precarious flight and the inaccuracy anymore than the coach.

Fingertip control is the next consideration for your passer. The finest aid or drill to help develop this control is the "drop-drill." Gripping the ball in the previously described manner, the passer holds it out at arm's length at shoulder level. He then opens up his hand and releases the ball, allowing it to drop toward the ground. The object of the drill is to re-grasp the ball with the same hand before it strikes the ground.

This will seem impossible to accomplish at first, but within a few days of concentrated drill the boy will become quite proficient and quite pleased with himself, adding to his confidence and morale. When done



**CENTER-QB EXCHANGE:** Left hand is placed so that top of thumb rests against knuckle of right hand just below thumbnail. Center smacks ball up hard into qb's right hand with laces up; left hand comes under and to side.



separately with both the right and left hands, the drill helps develop proficiency in both ball-handling and the center-quarterback exchange.

A fine drill to help teach and maintain the correct overhand delivery is the knee drill. Your prospective passers kneel on the knee opposite the throwing arm, and from this position, facing each other, have a catch. The foot on the side of the throwing arm is placed flat on the ground, with the leg in a right angle position.

This seemingly awkward position forces the passer to bring the ball over and in back of the head in order to get any kind of a spiral flight. The pelvis becomes fixed in this position, and makes it difficult for the passer to lean over into a sidearm delivery." This locking of the hip on the throwing side will also cause the passer to feel an antagonistic muscle pull in the shoulder area and upper back muscles, whenever he fails to deliver the ball with a direct overhand motion.

In this knee drill, the coach must stress several other important mechanical factors that should become permanent good habits in the standing position. Two aids that help both the flight of the ball and accuracy are *concentration on the target and thinking about the throwing hand*, as you start and complete the delivery.

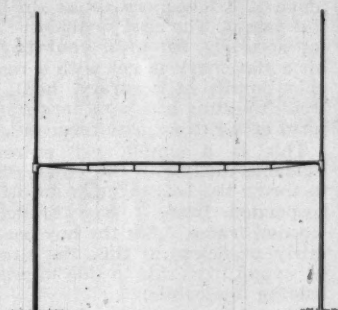
As an aid along this line, as well as in moving into correct overhand delivery position, it's a good idea to have the passer brush his ear with the ball every time he draws it back into throwing position. This may sound like a little thing, but it's these little things that can eventually lead to, pin-point passing.

As the ball is brought forward from behind the head for the actual delivery, the forearm of the throwing hand *must* be kept perpendicular to the ground for better control of the ball. This perpendicular forearm should be maintained up to the point where the ball is brought slightly past the front of the body. Then the forearm whips down, followed by a sharp wrist-snap to complete the delivery.

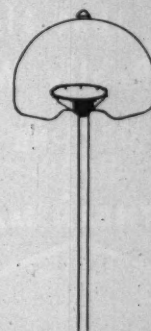
A complete follow-through is an absolute necessity, and should be closely checked by the coach. Otherwise the passer may snap-off his delivery in a herky-jerky manner. The throwing hand must sweep past the opposite hip for a good and complete follow-through.

After the knee drill and the upper body mechanics have been mastered, the passer must be able to continue this form and overhand delivery from the standing position. The arm mechanics are exactly the same, but the passer must now step with his left foot directly at the target with a good distribution of weight on each leg. We tell our passers to actually throw off the *rear foot* in order to assure better balance and increase accuracy. The weight then shifts forward so that at the completion of the delivery it's resting on the *front foot*.

Now that the basic fundamentals of the delivery have been treated, we'll



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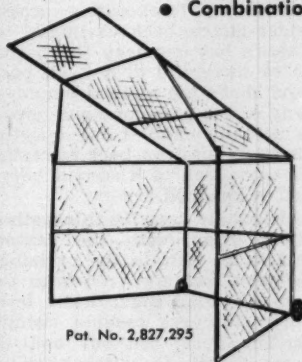
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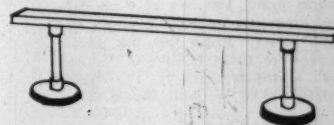
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move to a few more active drills for the passer. The first is the tire drill for accuracy, for until your boy can hit a stationary target with a reasonable degree of accuracy, he'll have trouble hitting a moving target in the form of a cutting pass receiver.

This is a simple yet extremely valuable drill, with the passer trying to throw the ball through an old tire suspended from a tree branch or wooden frame. After the boy becomes fairly proficient at this, the tire can be swung from side to side to practice leading a receiver.

One of our most valuable drills for the drop-back passer is the *scramble drill*. The passers pair up on a chalk-lined circle directly opposite one another, with one boy holding a ball in readiness to throw to his partner across the circle. At a signal from the coach, both lads begin to run to their right around the circle; and, while doing so, play catch with one another, throwing and catching on the dead run.

If both boys are right-handed and moving to their right, they'll be throwing with the grain, or with their body motion. Next have them stop and reverse their direction so that they'll be throwing against the grain.

This drill teaches the drop-back passing quarterback to throw off-balance on the *dead run* both with and against the grain, which may be necessary on any drop-back pass play when the pass protection breaks down.

**CENTER-QUARTERBACK EXCHANGE.** This is a very pertinent point in successful drop-back passing, which cannot be regarded as a separate phase of the game. While there are several ways to execute a successful center-quarterback exchange, we feel there's but *one way* that's conducive to successful drop-back passing. And that's the method employed by many of the pass-conscious pros — which actually enables the quarterback to begin his drop-back retreating motion a fraction of a second *before* the ball is snapped.

To adequately describe this method, we must begin with the center's stance and his part in the exchange. The center's feet are even with one another, his hips high, back level, head up, and eyes looking straight ahead. The heels are out and the knees are slightly in, with either one or two hands on the ball. The ball is placed on the ground with the laces facing the sky.

The right-handed center places his right hand up near the front of the ball, as if for a forward pass, making sure *not* to put any part of his hand on the laces, for we want the *quarterback* to get all the laces in his throwing hand. Though the center may use his left hand at the rear of the ball as a guide, the entire snap is really done with the right hand.

The exchange is effected with one quick sweeping and lifting motion. The ball is lifted hard up into the center's crotch with a quarter turn of the ball. To accomplish this, the cen-

**A**FTER coaching in Westchester County for 10 years, the last three of which have been at Dobbs Ferry, Pete Dyer was voted 1959 Coach-of-The-Year by the Westchester County Publishers, Inc. Using the Army Lonely End formation in 1959, the Dobbs Ferry Eagles completed 62 out of 118 forward passes for almost 800 yards. This resplendent 53% passing average helped the Eagles amass a fine 8-0 record and their second straight Western Westchester League Championship. Dobbs Ferry has won 15 out of their last 17 games, utilizing the drop-back pass with great success.

ter rotates his wrist to the inside and sharply smacks the ball up into the quarterback's hands, which are in the center's crotch.

The quarterback's role is, of course, important and exacting. His feet must be kept parallel just a few inches directly in back of the center's. They're spread about body-width apart, with the weight on the balls of the feet, knees bent and slightly turned in, heels out, hips flexed, and back straight.

The quarterback should stand tall and look straight ahead. The right-handed boy buries his right hand in the center's crotch to the *wrist plus one inch*. The fingers must be well spread and made part of the center's body, as they rest in his crotch. The left hand is placed so that the top of the left thumb rests against the knuckle of the right hand just below the thumb-nail. The left hand is cocked out to the side with the fingers well spread.

As the center smacks the ball up hard into the right hand of the quarterback, the left hand comes under and to the side of the ball. The quarterback now has the ball securely in his hands with his right hand across the laces.

The next step in a safe drop-back passing attack is for the passer to become efficient at retreating quickly and setting up, ready to throw. We have our passers drop back one way for a long drop-back pattern and still another way for the short pass.

When our passer (right-handed) desires to throw to a preferred receiver 15 yards or more downfield, he drops back from the center in the following manner: a drop-back step with his right foot as the ball is snapped up into his hands, followed by a 180° pivot, then a retreating left, right, left, right series of steps. This puts the quarterback quickly in good position to throw deep and the previously described throwing fundamentals are now put to good use with one important addition — the nose of the ball must be *tilted up* as the passer comes through with his delivery. This gives the ball the necessary arch to keep it



in the air longer for the deep receiver.

When our drop-back passer desires to throw to a preferred receiver just a few yards downfield, he runs backward after receiving the ball from center, never turning his back to the line of scrimmage. At the right moment, he stops back-pedaling, sets, and throws as the situation demands. In contrast with the long pass, the nose of the ball is kept parallel to the ground during its flight.

An essential safety feature in the drop-back action is the technique of holding the ball *high with both hands* during the entire retreat to the throwing position. This always puts the quarterback in good position to unload at any second.

The quarterback must remember several cardinal safety principles in drop-back passing, the most important being "throw the short ones short and the long ones long." By following this rule religiously, interceptions can be reduced to a minimum.

For the short pass routes—button-hook, look-in, down-and-out, down-and-in, etc.—the ball must be thrown hard at the waist of the receiver with the nose parallel to the ground. While the ball may be underthrown and driven into the ground for an incomplete pass, it seldom will be intercepted.

In the deep pass plays, the ball must be thrown long enough so that the only chance of error is an overthrow, which is difficult to intercept. The passer must rear back and throw to the receiver with a good lead; and if your receiver really wants that ball, he'll have to catch up to it on the dead run.

**THE RECEIVER** must have an overwhelming desire to catch the ball, have good hands, be aggressive, and work diligently on his faking and pass routes. Desire and aggressiveness are natural qualities in some lads, but none of us are blessed with an over-abundance of such boys. Much of this desire must be developed through morale training and certain physical drills.

We've found that the "fight-for-the-ball drill" has helped our receivers develop both the desire and ability to catch the ball under actual game conditions.

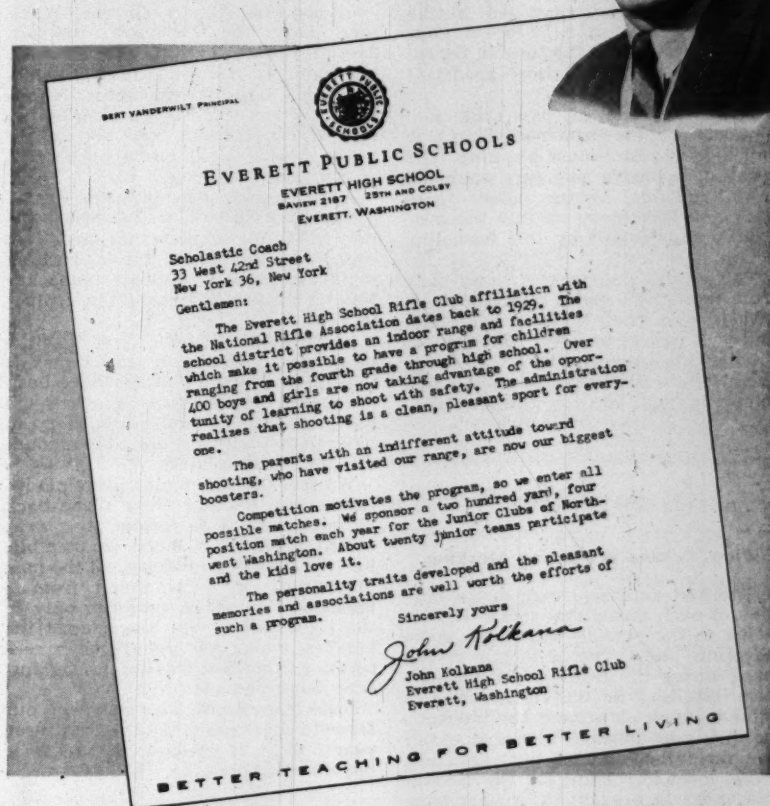
The coach throws the ball into the midst of a pair of waiting receivers, and they react hard in an effort to make the catch. A score is kept by a manager and pretty soon it just becomes too embarrassing to lose the ball too often. We've found that the size of the receiver is secondary to his desire to catch the ball. The good rebounders on your basketball team make wonderful prospects as pass receivers.

Another fine drill is to have the receiver run all his pass patterns against a complete secondary defensive unit, under full scrimmage or game conditions. The receiver tries to get in the clear by use of fakes and cuts, catch the ball, and run with it until tackled. Fighting off the men trying to hold a potential receiver on

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Writes **JOHN KOLKANA**

Instructor, Everett High School Rifle Club



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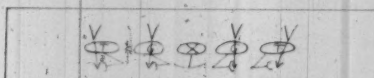
the line of scrimmage constitutes another fine drill that can help get receivers out in the clear quickly and ready to catch the ball. Under the close supervision of a coach, techniques can be perfected to ward off and avoid the defensive player trying to hold up the potential receiver.

In this drill, our receivers concentrate on techniques like rolling out, dropping to one knee and firing clear, looping out, and splitting out several yards.

**PASS PROTECTION BLOCKING.** The next phase of the successful drop-back passing attack may well be the most important of all, for if your passer doesn't have the time to throw, all is lost no matter how proficient he may be.

The best type of pass-protection blocking for the drop-back attack is *cup blocking* or *funnel blocking*. The rushing defensive men are funneled to the outside, as the passer fades back and then steps up into the protective cup formed by this funneling action.

The guards and tackles jump back from their three-point stance to their *inside*, with their elbows held high and well spread to form "flippers" for greater blocking surface. They keep their legs well spread, with the feet chopping hard into the ground (Diag. 1).



Diag. 1, pass protection blocking.

The first defensive man to the outside of each guard and tackle is *funneled to the outside* with these short chopping steps. The helmet is driven hard across the front of the rusher's near hip, and, as the rusher tries to fight through or around the blocker's head, his momentum makes it easier for him to be funneled to the outside.

It's most important for the blocker not to try to prevent the rusher from penetrating into the backfield; for if he (blocker) does this, he'll find it impossible to funnel the opponent toward the sideline. It's permissible to allow the rusher to penetrate 15 yards, provided he's being funneled or ridden toward the sideline during this penetration (Diag. 2).



Diag. 2, funneling action to side

The offensive lineman utilizing this method of pass-protection blocking must be careful to stay on balance during the ride toward the sidelines, for he *must not* allow the rusher to change course and penetrate to the inside into the passer's protective cup.

The final consideration in this method of pass-protection blocking

is probably the most important of all. When the lineman feels he's beginning to lose the rusher, he throws a cross-body block across the defender and *rolls and rolls and rolls toward the sideline*, thus tying up the rusher's feet and keeping him out of the passer's cup.

Remember, anytime a defensive player's feet get tied up, his hands come down toward the ground to help free himself; and when his hands come down so do his head and eyes, which pretty much takes him out of the ball game for that one play.

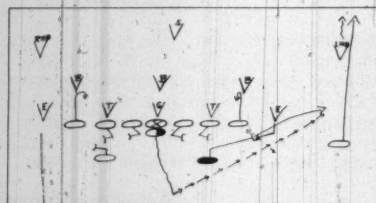
In coaching this technique, make sure that the offensive lineman doesn't throw the cross-body block *too soon*, as there's a natural tendency for a boy to throw across before he really has to do it. As long as the blocker can chicken fight the rusher to the outside, he should keep his feet chopping and driving.

After he snaps the ball, the center jumps back into a well-flexed position with his flippers up and feet chopping, and looks for a rushing middle guard or a shooting linebacker coming up the middle of the protective cup.

**SAFE PASS PLAYS.** Now that the basic fundamentals and mechanics of a drop-back passing attack have been discussed, the final considerations are the pass patterns and plays that can be executed with a reasonable amount of safety and success.

We feel that the major principle involved in making your drop-back patterns safe is to *isolate* your preferred receiver as much as possible. For the sake of simplicity, all the pass plays will be diagrammed from a balanced line attack and run only to the right side of the line against the 5-3-2-1, which has always been recognized as an excellent defense against drop-back passing.

**Slide Pass Right.** This has been our favorite short pass play the past three years, since it isolates the receiver beautifully (Diag. 3).

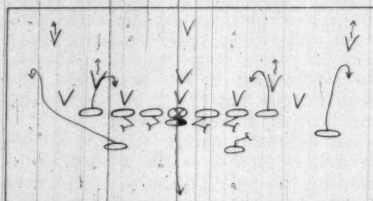


Diag. 3, slide pass right

Both ends buttonhook to hold the linebackers to the inside. The fullback flanks wide to the right, and at the snap runs through the defensive left halfback's area, thus driving the defender back deep. The left halfback pass-protection blocks to his left; while the right half shows a good pass-protection block with flippers high and wide.

He blocks into the on-rushing defensive left end, giving him a real good jolt with his right shoulder and right flipper. He then slides off the end and turns to his outside imme-

diately, looking for a waist-high pass over his right shoulder. The right half is now in an open-field situation with a good chance for a long gainer.



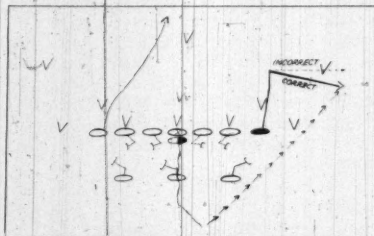
Diag. 4, everybody hook

**Everybody Hook (Diag. 4).** Both ends buttonhook to the inside according to the reaction of the outside linebackers. The fullback flanks short to the right and button hooks according to the reaction of the defensive left half, while the offensive left half buttonhooks to the left outside according to the reaction of the defensive right half. The quarterback back-pedals to a point where he spots an open receiver, sets, and fires a strike to him.

This is a tough pattern for the defense to cover, for there are four buttonhooked receivers spread out across the field in front of the passer ready to catch right now.

When executing the buttonhook, the receivers head straight *downfield* at full speed. Upon discerning the defenders retreating so that no receiver can get behind them, they suddenly plant a foot down hard and stop on a dime. They then execute a 180° or half-turn and face the passer, ready to take the bullet pass waist high. A big rush on the passer is pretty well nullified by the quickness of the play.

**Down-and-out.** This is another safe pass play that can gain consistently and open up the defense, thus expediting your running game. In the huddle the quarterback will say, "Down-and-out, 5 yards." However, the end will go down 7 yards and cut out toward the side-line, *losing* two yards on the cut. If the quarterback says, "Down-and-out, 8 yards," the end goes down 10 yards, and cuts toward the sideline, *losing* two yards on the cut. The *losing of two yards* on the sideline cut is the big coaching point and *safety factor* in this pass play, and it also makes for high consistency.



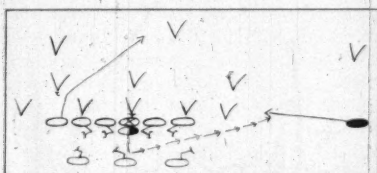
Diag. 5, down-and-out

Diag 5 illustrates both the correct and incorrect way for the end to make this cut. Whenever the end breaks out at a 90° angle or more,

he makes it easier for the defensive left half to cover him and possibly intercept the ball. When done correctly with a less than 90° cut, it becomes very difficult for the defensive half to get in on the play at all, for the end is coming back to meet the ball which has been thrown toward the sideline.

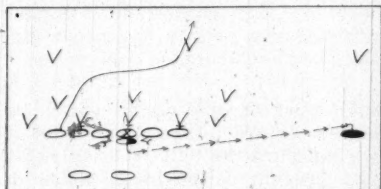
A good head-and-shoulder fake to the inside before breaking out toward the sideline will also help freeze the defensive halfback and make the play even safer. The play also works in well off the Fullback Draw fake, as this tends to pull the linebacker in and away from the receiving spot.

Next, are two short paths that are extremely successful and safe from a split or Lonely End alignment. If your split end isn't covered by one man deep and one man short, these pass routes will make the defense look silly while you're making easy yardage on them.



Diag. 6, look-in pass to end

**Look-In Pass (Diag. 6).** At the snap, the split end comes slanting in very shallow toward the middle of the field, looking for the ball anywhere along his path. The quarterback backpedals from center and unloads as soon as the end is open.



Diag. 7, dump pass to split end

**Dump Pass (Diag. 7).** If the split end has but one defender on him and that defender is at least seven yards away, the automatic dump pass is in order. The quarterback takes two quick backward steps and throws a strike out to the split end, who has taken two quick steps and turned in. By having the quarterback take two quick backward steps and the split end two quick forward steps, you're assured that the play will be interpreted as a forward pass in the event it's incomplete.

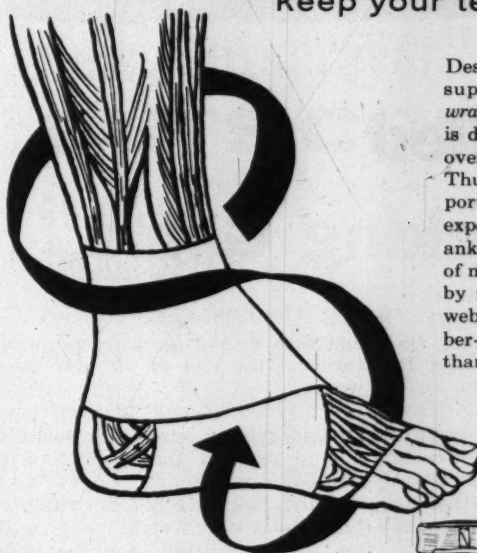
**Swing Pass (Diag. 8).** This is a safe yet excellent method of getting a speedy halfback or fullback in an open-field situation with a chance of a long gainer. As the quarterback drops back to pass, he looks downfield for a receiver, only to suddenly turn and shove a pass out to the swing back, who, in this case, is the fullback.

(Continued on page 54)

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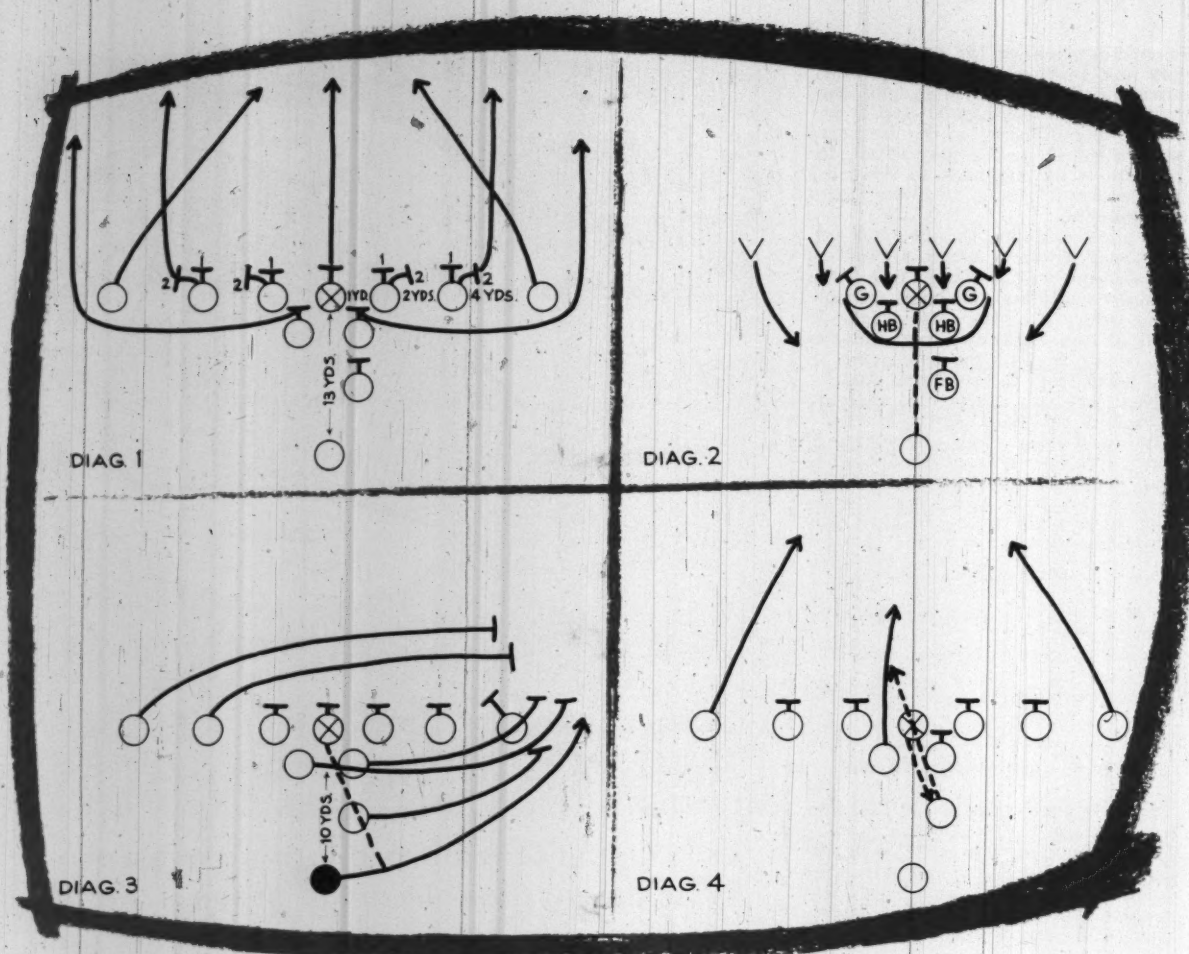
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## Simplified Kicking Game

**E**VERY coach can look back and recount a number of games he won or lost as a result of the kicking game. There are so many things to work on with just the regular offense and defense that the kicking game is often neglected. Where this happens, you're liable to lose a couple of extra ones during the season.

We've found that it's best to work on the kicking game every day, and not just during the usual warm-up drills prior to the hard work. We work on our punting as a team unit at the end of the offensive sessions,

and then do the same for punt returns at the end of our defensive work.

It's probably best to keep your kicking game as simple as possible, due to the fact that your time is limited. Even though you work on it daily, about all you can successfully do is six to eight punts with the team as a unit, and the same number of returns. Any more will have the boys dragging, and when this happens not much will be accomplished.

I believe that if you can sell your lads on some type of philosophy for

each part of the game, you'll be better off. We tell our team that if we can punt the ball 35 to 40 yards and prevent a run-back, we're in good shape. Because then our defense is going to hold and we're going to return the opponents' punt for good yardage.

On punt returns we try to explain that we're always trying to get our best backs out in the open field with plenty of potential blocking.

As to our punting, we kick from the spread formation like many other ball clubs. Our rules are very simple and don't take long to teach. **Diag. 1** illustrates our spread.

The center must make a good snap, and block anyone head-up with him. If no one is there, he heads straight downfield. We tell him that if he doesn't have to block, he should be the first man in on the tackle.

The guards split one yard or a man spacing. They anchor their inside foot and take anyone head-up or to the outside. The tackles take

By **HARRY UTHOFF**, Coach, Cleveland (Tex.) High School



a split of 1½-2 yards from the guards. They take a look at the guards and block the next man away.

If the guard is blocking a man that's head-up, the tackle will block the next man. If the tackle's man is to his outside, the tackle will only brush his opponent and proceed downfield. Any defensive man outside of the tackle shouldn't be able to block the punt if the center's snap is a good one.

We want our guards and tackles to talk to each other as they line up and tell each other who they're going to take. If the defense jumps around, then the next time we'll kick on a fast count.

The guards and tackles hold their blocks for two counts and then go downfield.

The ends split four yards from the tackles. They move on the snap and head straight for the ball. As they move downfield, they look back over their inside shoulder when they hear the ball kicked to chart their route.

Their objective is to get to the receiver as fast as possible. They know someone will definitely be blocking on them, so when they're contested they run a quick zig-zag.

The halfbacks block a zone for two counts, and then fan out and cover the outside. They line up one yard back of the line. Some teams will cross these two men on the snap to help prevent any defensive stunting. However, this shouldn't be necessary if the guards keep their inside foot anchored and block their territory.

The fullback takes a position five yards back, and takes the first dangerous man through. He can go either right or left if necessary, but must never take a step backwards. However, his primary duty is to cover the kicker's punting foot. That is, to the right on a right-footed kicker.

The punter is 13 yards back and must get the kick off in a hurry. He then becomes the safety man.

During our early practices, we work on kicking the ball with just the center, guards, and backs working and letting all of the defensive line rush. With a good snap from the center, it's easy to get the kick off with just this group. This helps sell the team on the spread. This is shown in **Diag. 2.**

Occasionally we'll run on third down from the spread kick formation. We usually do this when we have a long yardage situation in our own end of the field. We let our end block to the inside with our two halfbacks leading the play, **Diag. 3.**

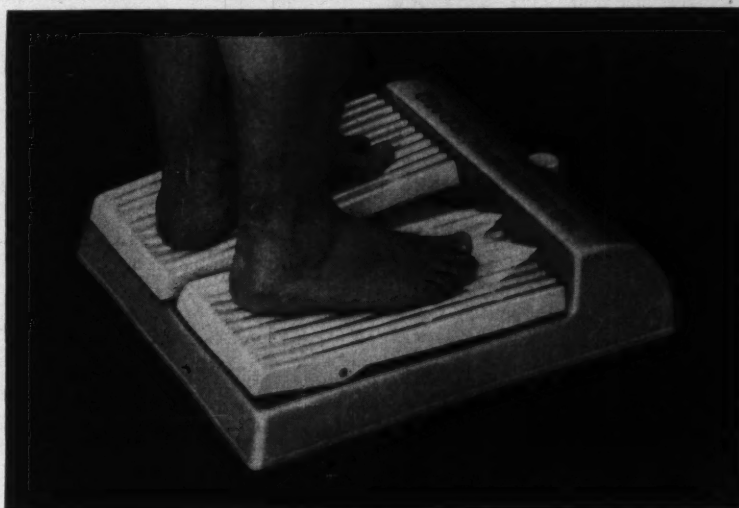
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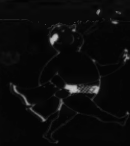
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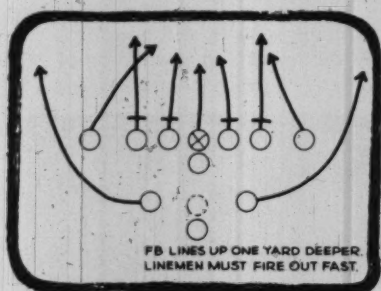
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In 1958 we ran this play 12 times for an average of 17 yards. When we run this, we have our potential kicker line up only 10 yards back.

Another play from the spread is a short pass, good on third down or a gambling situation (Diag. 4). The halfbacks are practically on the line of scrimmage, and the fullback can make the pass quickly. This can be used with a change-off signal if there's no defensive man over the middle.



Diag. 5, Quick Kick

The quick kick has been greatly neglected with the surge of the T-formation, but we've found that you can still successfully quick kick with the T. Bobby Dodd's Georgia Tech squads are masters of this.

On the quick kick (Diag. 5), the

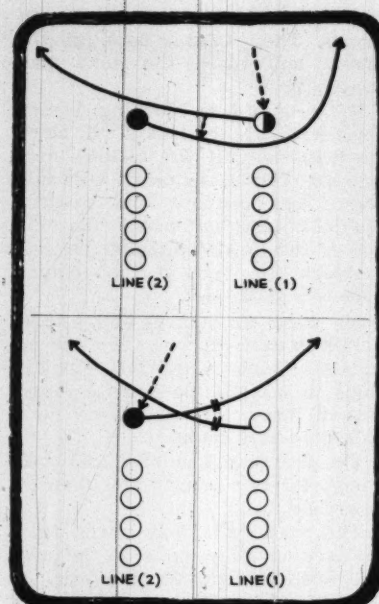
linemen must fire out aggressively at their opponents. We don't let the fullback back up before the ball is snapped, but rather we let him cheat back a yard when he lines up.

The center takes his regular stance over the ball, and by using a medium long count he can look back only at the last second. The ball must be snapped at the kicker's right knee if he's a right-footed kicker.

The kicker takes a rocker step back with his left foot as the ball is snapped, then forward with the left foot, bringing his right leg through and kicking the ball. Here again, the ends fire downfield straight for the ball, and the halfbacks flare out wide to cover the outside.

On the return of punts, we always use a double safety and cross the two men after the catch. In our kicking drills in the first part of our practice, we line our receivers up in two lines, as shown in Diag. 6.

If the ball is to be taken to the receiver's right, and line one gets the ball, the ball is handed off to line two. If line two fields the punt, he fakes a hand-off to line one. By always using this cross on the punt return, you momentarily freeze the players coming downfield, giving



Diag. 6, Double Safety Man Drill

you time to set your screen for the ball-carrier.

Diag. 7 shows how the screen is set, which is probably little different from the way everyone else sets up theirs.

# TWIST LOCK

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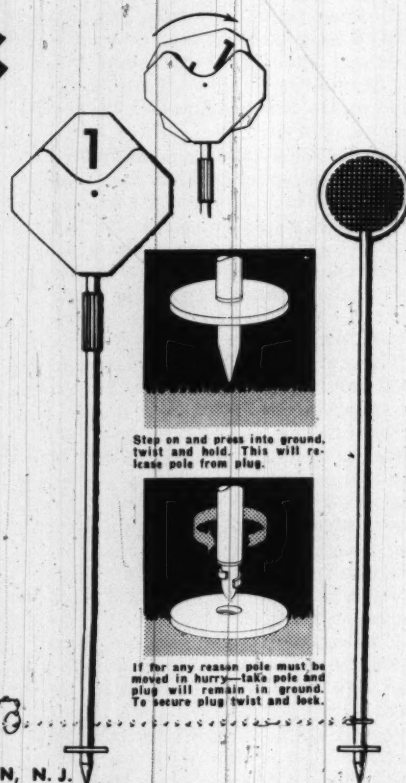
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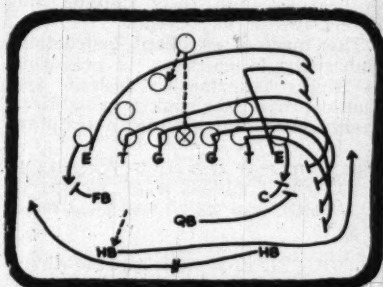




The end on the side that the screen will be set, rushes hard until the ball is kicked, then falls back to his position.

The off-side end tries to block the kick if possible, then swings around to set up on the screen.

The guards and tackles make an aggressive charge, but don't cross the line of scrimmage. They fall back quickly and set up. Everyone tries to set the wall or screen along the hash-marks.



**Diag. 7, Screen for Punt Return**

If the ball is to be run back to the right, as in **Diag. 7**, the center takes an aggressive cut at the end about five yards past the line of scrimmage. This is a most important block, and the blocker must try to at least knock his man off balance.

The middle man or quarterback then picks the end up and tries to block him back to the inside.

The fullback blocks the other end away from the play. His block should be made about 8-10 yards past the line.

Both the fullback and center are heads up in case the kick is a fake and develops into a pass or run. In case of a pass, these two can pick up the ends man to man for the coverage.

The halfbacks who handle the ball must carry out their part with precision. Whoever hands the ball off or is the fake man must continue to run covered up as if he has the ball. Impress upon these men the necessity to carry out their fakes until they hear the whistle blow.

Sometimes because of a short kick or one near the sidelines, it will be impossible for the ball-carrier to get back to the screen. In that case, he should head straight upfield and pick up whatever yardage he can.

The linemen are told that if it appears the ball-carrier cannot make the screen, they should move toward the ball-carrier.

Some teams will possibly try to key off the side you're trying to set the screen, and rush all of their defense to that area. In that case, the

(Concluded on page 53)



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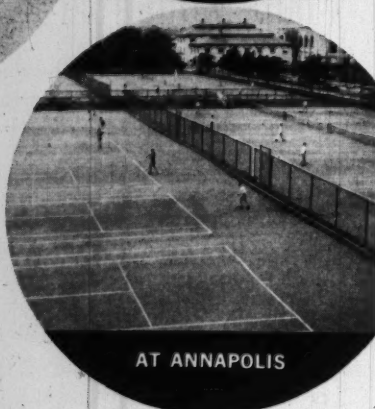
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- **HOW TO PLAY AND TEACH VOLLEYBALL.** Edited by J. Edmund Welch. Pp. 160. Illustrated. New York: Association Press. \$3.75.

PRODUCED under the capable direction of J. Edmund Welch, national referee, editor of the Official Volleyball Guide, and secretary of the Olympic Committee for Men's Volleyball, this book was written by a team of 11 crack volleyball authorities, each of whom contributed a chapter.

Beginning with an introduction on the spirit of volleyball, the book progresses through the exact pattern of play. Successive chapters are offered on the serve, pass, setup, spike, block, recovery shots, offense, and defense. Other chapters cover conditioning, officiating, and teaching techniques.

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- **BILLARD BARBELL TRAINING MANUAL.** Pp. 24. Illustrated. New York: Billard Barbell Co. \$5.

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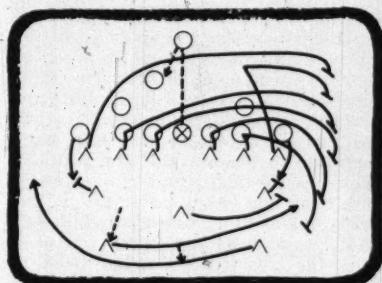
The manual is included free with every Billard equipment set, but may be purchased separately for \$5.

- **1960 Official NCAA Baseball Guide.** \$1. (Order from The National Collegiate Athletic Bureau, Box 757, Grand Central Station, New York 17, N. Y.)

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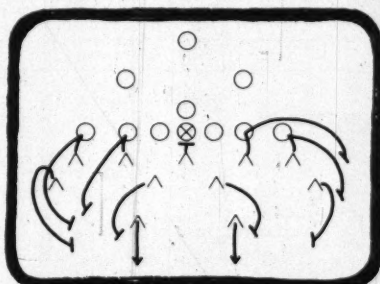
(Continued from page 51)

backs handling the ball can run away from the screen to the opposite side. I've seen this work for touchdowns (Diag. 8).



Diag. 8, Run Away from Screen

As for a return against a quick-kick, this is usually impossible. However, Oklahoma uses a novel idea which is a great help if a safety man can play the ball (Diag. 9). The right side of the line falls back to their side, and the left side sets up in the same manner. Then the ball-carrier has a screen either way.



Diag. 9, Quick Kick Return

Something must be said about the kickers and centers. First of all in the kicking game, a good snap from the center is a necessity. He must be able to fire the ball back 13 yards like a bullet. We see that our centers have a ball in the summer and work on their snaps.

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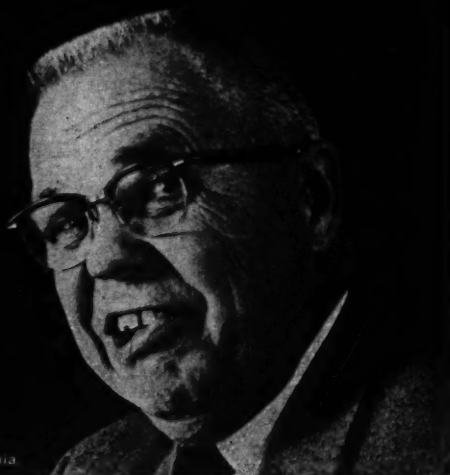
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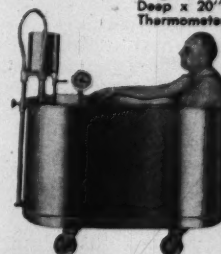
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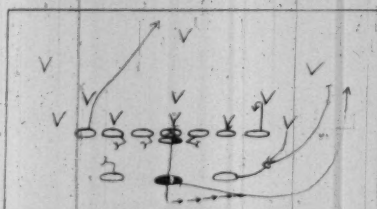
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# Drop-Back Passing Attack

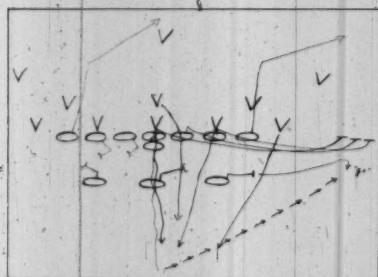
(Continued from page 47)

The right end buttonhooks to freeze the linebacker to the inside; the left half pass-protection blocks to the left; and the right half shows a pass-protection block for a two-count and then leads the fullback around the right side. The left end runs a deep path, so the quarterback can make a deep pass fake before tossing the swing pass to the fullback.



Diag. 8, swing pass to fullback

**Screen Pass (Diag. 9).** Here's another safe short pass with a high degree of consistency. On screen pass right, the left guard and left tackle pass-protection block as they would on any other drop-back pass, funneling their defensive men to the outside.



Diag. 9, screen pass

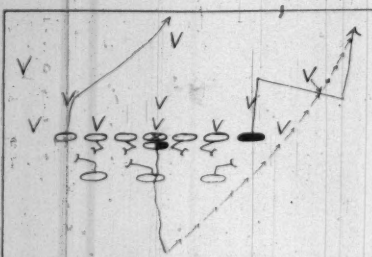
Both ends run a deep pass route in an effort to get the secondary backpedaling for pass defense. The center, right guard, and right tackle all show a pass-protection block for a two-count, then sprint into the right flat area to set up the protective wall for the receiver.

The left half pass-protection blocks to the left, and the fullback pass-protection blocks to the right. The right half shows a pass-protection block for a three-count, then sprints into the flat to catch the ball behind the protective wall of the center, right guard, and right tackle.

The quarterback fades back at least 10 yards to draw in the linemen that have been allowed to penetrate. Just as the rushers approach the quarterback, he throws a strike out to the right half. The receiver yells "go" upon receiving the ball, and follows the three-man wall downfield for

what should be a substantial gain.

Now for a few of the deep pass routes, but still keeping in mind that the good pass play is the safe pass play that isolates the preferred receiver.

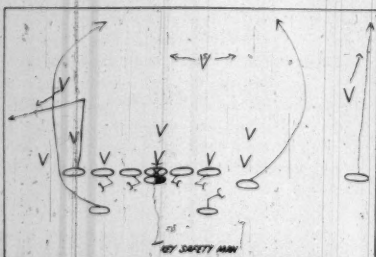


Diag. 10, chair pass

**Chair Pass (Diag. 10).** This is a fine deep pass route that will isolate the preferred receiver well, especially after the Down-and-Out route has been successful a few times. The right end goes straight ahead for seven yards and then breaks out for the sideline, losing two yards in the cut, thus making it appear to be the down-and-out route. Upon nearing the sideline, he plants his right foot and pushes upfield, executing a half-turn as he now faces to the inside, and races straight up the sideline, looking for the ball over his left shoulder.

We call this the chair route because it resembles the profile view of a straight-back chair. It's extremely hard for a defensive halfback to stay with the receiver up the sideline, for the end's break to the sideline will pull the defender in and very much off balance, thus making a recovery to the deep area doubtful. The offensive left end moves through the safety man, thus freezing him to the middle of the field and preventing him from coming to the defensive halfback's aid.

**Double-Team-the-Safety Pass (Diag. 11).** This is a potential "homerun ball" every time, especially vs. the three-deep secondary that seems to



Diag. 11, double team the safety

be creeping back lately in the form of the loose 6-2-2-1, 5-3-2-1, and rotated Oklahoma 5-4.

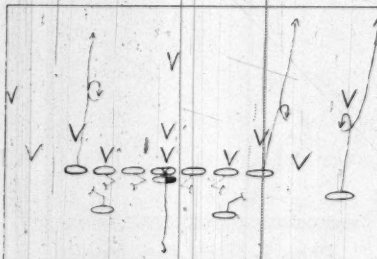
The left end runs a down-and-out route, with the left half trailing to the point where the end breaks out toward the sideline. The left half then seems to jump out of the back of the end's shoes. At least that's the illusion that must be created for the secondary defense.

From this point, the left half runs a belly path deep and away from the safety man, making sure to keep at least 12 yards clear of him. The right end splits out about 15 yards and runs straight and deep downfield, thus pulling the defensive left half back deep and to the outside. The fullback flanks to the right and runs a belly path deep and to the other side of the safety man, also making sure to stay 12-15 yards from the safety.

As the quarterback drops back to pass, he watches or keys the reaction of the safety man very closely, for the safety cannot cover both the left half and the fullback if they run their belly paths correctly.

If the safety makes a move toward the fullback coming downfield, the quarterback lofts the ball high and far toward the left half who's completely in the clear. If the safety man moves toward the left half, the quarterback lofts to the uncovered fullback.

This is a comparatively safe long pass play, for the worst that can ordinarily happen is an incompleteness.



Diag. 12, hook and go

**Hook-and-Go (Diag. 12).** This is especially effective after the buttonhook patterns have been going well. If the secondary defender refuses to start back-pedaling quickly as the potential receiver comes downfield toward him, it's probably because he doesn't wish to have that buttonhook pass completed in front of him again. Now he's ripe for the hook-and-go.

The receiver runs downfield, hooks at a designated point, thus pulling the defender in toward him, then spins around and continues on his path downfield, leaving the defender behind him.

**Double-Team-the-Halfback (Diag. 13).** A receiver is put both in front of and behind the halfback. If the half lays back to cover the deep man, the quarterback throws short and in front of the defender. If the half comes up to stop the short pass, the quarterback throws deep to the long receiver.



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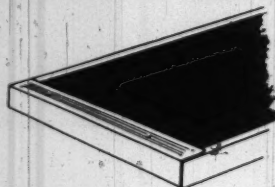
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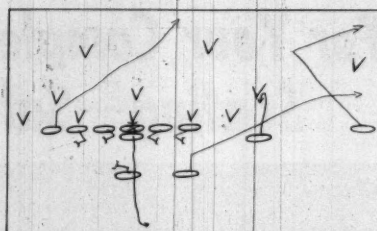
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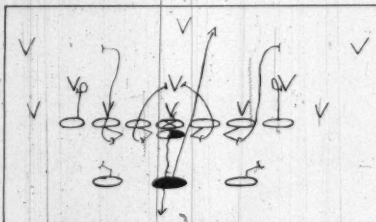
**Diag. 13, double team the halfback from slot back formation**

The opposite end runs through the safety man to keep him from coming over to help the halfback cover the area. This play goes well from the illustrated slot-back formation.

**Fullback Draw (Diag. 14).** A drop-back passing attack is never complete without its great key-breaker—the draw play. This can be executed equally as well by utilizing the halfbacks as ball-carriers, but for illustration we'll use the fullback draw play.

The center blocks the man on him, funneling him to whichever side he charges in on. Both guards pass-protection block, as previously described, for a two-count. They then turn and charge upfield and double-team the middle-linebacker, making sure that the backer is put on the ground.

The tackles also show a pass-protection block, funneling the defensive tackles to the outside for a two-second interval. They then release and go downfield to put a good rolling cross-body block on the defensive halfbacks.



**Diag. 14, fullback draw play**

The ends buttonhook to the inside of the outside linebackers to momentarily freeze them, then take them completely out of circulation with a cross-body block. Both halfbacks show a pass-protection block, as the quarterback drops back between them holding the ball high as if ready to pass.

The fullback remains in place with his hands and arms ready for the hand-off. The quarterback fades back and brings the ball down into the fullback's stomach, and the fullback comes roaring up the middle looking for daylight off either side of his center.

In conclusion, we'd like to point out that drop-back passing can prove both a fine supplementary weapon for your running game and a fine method of building up first downs on long sustained marches. To be successful



at this, however, you must perfect the five areas that comprise the drop-back attack—the mechanics of passing the ball, the center-quarterback exchange, the receiver, cup pass-protection blocking, and safe pass routes and patterns.

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2. Throw long *with* the wind to your back; *never* throw deep against the wind.
3. Throw a lot on 1st down situations. Don't wait to throw on the obvious passing situation, such as 3rd and 8.
4. Throw on 2nd down and a yard or two to go. This really shakes up the defense and catches them off balance.
5. Throw the screen pass or run the draw play on the obvious passing situation.
6. Throw the short pass hard and at waist level between the shallow secondary defenders; don't try to throw over a shallow defender.
7. Throw the long pass *only* after you've checked your blind side. This will help you avoid fumbles when getting tackled from the rear as you're starting your throwing motion.

#### AVAILABLE BRITISH BOOKS

• **British publications** available through SportShelf, P. O. Box 634, New Rochelle, N. Y.

*Fencing (Know-the-Game Book).* Edited by Roger Crosnier. Pp. 32. Illustrated. 75¢. (Covers major points of foil, epee, and sabre.)

*Lauren Tennis Group Teaching.* By Major T. Moss. Pp. 11. \$1.25. (Special exercises designed to facilitate mass instruction in limited areas both indoors and outdoors.)

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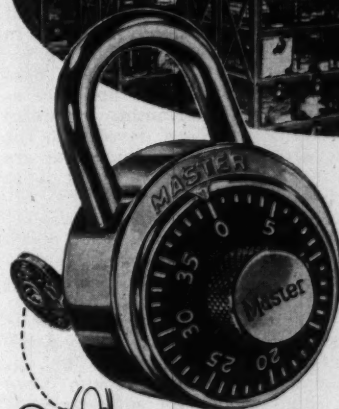
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# Organizing Football Practice

(Continued from page 26)

ability of the coaching staff. Due mainly to economic conditions and the local emphasis placed upon the sport, there are wide variances in the staffs, especially in high school. Here are three basic principles which will aid the head man in utilizing each assistant to his fullest:

Number one, require and help each assistant become a specialist in certain aspects of the game.

Secondly, designate definite responsibilities to each coach for every minute of the practice session.

Thirdly, include all members of the staff in the development of the practice session plans.

By adhering to these three principles, the head coach can be certain that each assistant knows what to do, how to do it, and when to do it.

The last major factor influencing practice organization concerns the availability of equipment, facilities, and practice area. To solve the equipment problem, delegate to one manager the responsibility of having the necessary equipment on the field in the correct areas and at the proper time. He should be able to determine the information necessary to accomplish this task from the written practice schedule.

Another time-saving suggestion is to divide the field into certain permanent practice areas. When there's a great lack of equipment and area, the planning job, of course, becomes much more difficult.

After careful consideration of the foregoing five basic factors involved in organization, the next step is the actual development of the practice schedule. The training objectives must be adapted to the time schedule, and specific areas and equipment must be provided for each drill.

Usually the schedule will progress from individual work to unit work, then group or team activity. Keeping everyone busy in a purposeful activity all the time is one of the most difficult tasks in planning practice sessions.

Some positions and skills need more time and work to perfect, and special attention must be given to correctly dividing the squad into groups. It's important for each individual to feel he's practicing something purposeful at all times, something which will help him and/or the team play better football.

Because of the difficulty in planning, many coaches have been occasionally guilty of employing certain drills to "fill in" time while perhaps another group is working on some necessary skill. Never use a drill (especially a contact one) merely to use up time. And this brings us to one of our pet theories.

We firmly believe that it takes more time to teach the backs what they need to know than to fully teach the line-

men. This is true because the backs must not only learn such fundamentals as blocking and tackling (as do the linemen), but they must also learn the more or less complex skills, such as ball-handling and pass defense.

If you accept this as factual, then why not send the linemen (except specialists) to the showers earlier than the backs? Besides making practice planning easier, this will prove a tremendous morale booster to the less glamorous boys on the line who sometimes feel (and justifiably so) that they're the "step children" of football.

When the daily practice schedule is completed, copies should be distributed to each coach and the equipment manager, and one should be posted in the locker room. A copy of each practice plan should be kept on file. These file copies may be used not only as references for determining the exact time which has been devoted to the various phases of the game, but are also invaluable reference material for the following year.

If the coaching staff is fortunate enough to have time for a squad meeting, then by all means one should be held daily. The squad can be familiarized with basic objectives of the practice session to follow, and be made to understand why these objectives are necessary. Best results will be obtained if the squad is broken down into small groups for such class instruction.

Conducted properly, these meetings can be of great assistance to the coach in his efforts to obtain the best possible results from the subsequent practice period.

## RULES AND REGULATIONS

Certain pertinent rules and regulations apply on the practice field. While these procedures are not a part of the practice schedule, they're a very definite part of practice organization. It's essential that both the coaching staff and the squad be familiar with these rules and regulations:

1. *Demand punctuality.* Be firm on this principle. You cannot afford to permit one or two individuals to upset a practice schedule. The morale and discipline factors here are important.

2. *Demand that excuses for missing practice be given prior to practice, and not the next day.* It's surprising how many "adjustments" can be made which will enable a candidate to attend practice, provided the coach is contacted beforehand.

3. *All players and coaches move at a fast jog from one practice area to another.*

4. *Never sit down on the practice field.*

5. *Lecture in the meetings, practice*

*on the field.* This principle, applying to coaches, isn't always possible. However, when operative it certainly saves time and prevents the players from "cooling off" during the practice.

6. *Stop and start drills on time.* There's no point in developing a practice schedule and then violating the practice time allotments. Assign a manager the responsibility of blowing a whistle at the end of each drill period. When the whistle blows, *change*. Once the players realize they're going to follow the schedule meticulously, it will encourage them to give 100% effort in each drill.

7. *Associate each drill with a particular phase of your offense or defense.* This principle not only assists the players in learning their assignments but makes the activity more purposeful and interesting.

8. *Employ the whole-part-whole method of instruction.* Players learn faster if they can visualize the overall picture.

9. *Use standardized (and meaningful) terminology.* All coaches and players should use exactly the same terminology in describing plays, defenses, etc. Communication is difficult enough without confusing the players with several different terms to designate the same thing.

10. *Be specific and constructive when correcting players' mistakes.* Some coaches have been known to utter such comment as, "Oh, don't do it that way!" without revealing to the errant lad the correct method. Also, too many coaches bellow at erring candidates when frequently they could accomplish more by taking the player aside and quietly making corrections.

11. *Break up in small groups when possible.* Long waiting lines create inattention and waste of time.

12. *Be enthusiastic.* The winning coach will generate within his players a strong desire to play and to win. To do this he must be enthusiastic himself, especially during practice sessions. Such enthusiasm isn't suggested as a replacement for coaching, but a squad with genuine desire can make mistakes and still win their share.

13. *Employ competition in every drill.* This principle alone will do much to insure successful practice sessions. Boys love to compete, and the coach who neglects this fact loses the best method he has for getting 100% effort out of his players. Very few, if any boys really enjoy football practice. Anything to make it interesting will pay off, and employing competition is one of the best and surest methods.

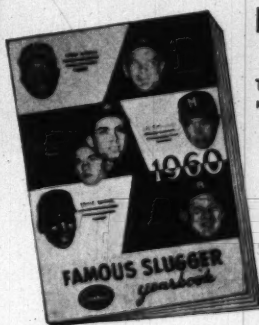
Each practice session should be evaluated by the entire coaching staff, and the best time for this is immediately following practice. Practice objectives must be kept clearly in mind during the process.

In the early part of the season, the coaches may discover that certain aspects of the practice schedule aren't practical. In such case, it may be necessary to re-evaluate the goals or revise the time schedule so that the objectives can be accomplished.



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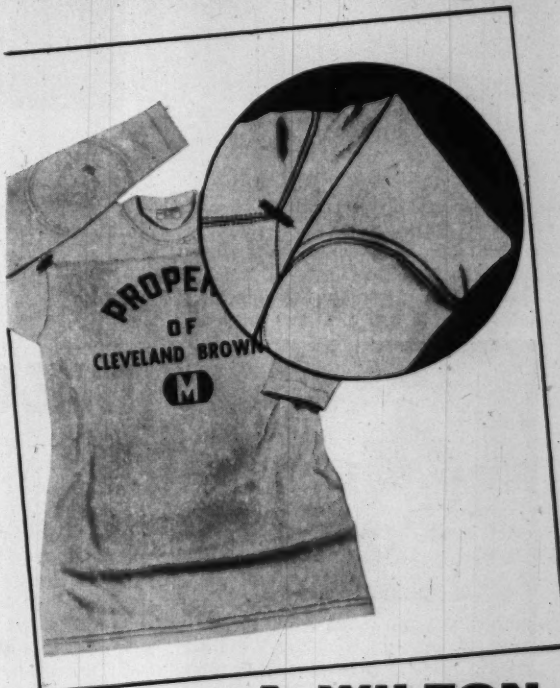
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## FIELDING A BUNT



# MECHANICS of INFIELDING

By **WILLIAM H. HATCH**, *Coach, Porterville (Calif.) High School*



## FIELDING A GROUNDER





**T**HE basic responsibility of infielders is fielding ground balls and throwing the batter out at first. If they cannot fulfill their responsibility at least nine out of ten times, the team defense is materially weakened and the result will be games lost because of errors.

There are as many reasons given for errors as there are infielders. In the final analysis, however, the major reason for infield errors is a violation of one of the many fundamentals in the fielding and throwing process. By understanding and applying the proper mechanics, infielders will be more successful in meeting their basic responsibility.

We've broken the entire process of fielding and throwing down into four basic phases, each with its own fundamentals. Our purpose is to teach each of these phases separately and then bring them together into the coordinated whole. Also, by breaking the fielding process into

phases, the individual player may more easily discern his own faults and correct them.

#### THE READY POSITION

The first phase is the proper ready position. We want our infielders to relax their bodies by slumping their shoulders, knees and hips and by taking deep breaths until the pitcher steps on the rubber. At this point, their bodies begin to lose the slackness and tighten up.

As the pitcher goes into his delivery, the infielder's body becomes fully alert. The body weight is shifted forward over the balls of the feet, the body is crouched, the arms hang down between the knees slightly bent, and the hands and wrists become loose and relaxed.

We feel this is the best ready position. It permits the infielder to move forward or laterally with equal facility, and puts him in excellent po-

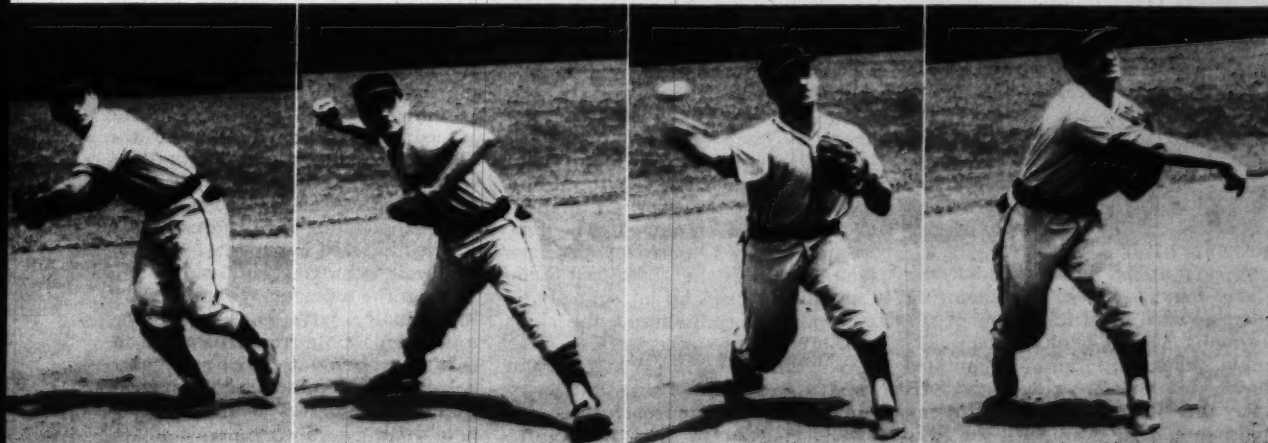
sition to play the bounding ball or go down for the skimmer. We don't allow the elbows, forearms or hands to rest on the knees, for this has a tendency to push the spikes deeper into the turf causing a split-second loss in untracking.

#### TIMING THE BALL

For several years we admonished our infielders to "charge the ball," only to have them rush forward at full speed and be caught between the hops where fielding is most difficult. We've since changed our admonition to "time the ball."

Timing is that elusive element which enables an infielder to maintain perfect balance while moving forward, sideward or backward so that he may field the ball at the top of the hop and with his body weight always leaning forward.

In teaching timing at the begin-





ning of the season, we use a drill in which the coach bounces a tennis ball to the infielders from a 20 foot distance. The ball is thrown at varying speed and angles so that different bounces will result.

During the drill, we emphasize keeping the body weight forward while playing the ball (even when backing up on a ball) and playing the ball at the top of the bounce.

#### THE FIELDING POSITION

Body position, while preparing to field the ball, is the most important phase in the mechanics. The violation of one or more of the fundamentals here most often produces errors.

In the fielding position, the body must be bent at the waist and the knees to attain the lowest position possible. The feet are staggered and wide spread with the right foot at a slight angle outward for greater balance. The body weight is forward.

The glove is placed flat on the ground, six to eight inches in front of the left foot with the bare hand cupped beside it. Both hands are relaxed but not slack. The head is down and the eyes watch the ball right into the glove.

From the fielding position, the infielder may easily come up for the bigger bounces and more quickly react to erratic bounces. A common tendency for schoolboy infielders is to pull their heads up before the ball is in the glove.

We point out that by pulling the head, the entire body comes up with it. Thus the glove comes up off the ground and the body tends to straighten, allowing the ball more room to go through the infielder.

#### THE CATCH AND THROW

The actual catch and the throw is the last phase of proper infielding mechanics. This phase should be a continuous, rhythmic motion if maximum accuracy and power are to be achieved.

As the ball settles in the glove, the glove hand gives with the impact and is started in a circular motion toward the throwing side. At the same time, the bare hand closes over the ball and as the arms start upward, the ball is removed by the throwing hand.

As part of the follow through, the glove hand pushes the throwing hand upward until the elbow of the throwing arm is bent at about 45° angle backward and is pointed downward; then the glove hand falls away. At this point, the throwing hand should be even with the head

and the wrist is cocked. The body has also straightened out at this time.

At the same instant the ball hits the glove, the right foot is brought forward in a half skip step. The next movement is a long step with the left foot and the snap forward of upper body and arm on the throw. It should be emphasized that the left foot must point in a direct line to first base for greater accuracy.

During the entire process of the catch and throw, the body weight must be forward and the movement of all parts of the body coordinated into one fluid motion. Any hesitation or stop of the body momentum forward will curtail the power of the throw.

#### OTHER INFIELDING MECHANICS

Once the four basic phases of infielding are learned, we move on to other fielding situations an infielder encounters—balls hit far to the sides, the slow dribbler, and the smash—and attempt to apply the same fundamentals with minor adjustments.

On balls hit far to the infielder's left, his first movement is a cross-over step with the right foot and a pivot with the left foot. As he approaches the ball, the left leg is thrown out as far as possible to catch the body weight and the ball is fielded more centrally in front of the body instead of in front of the left foot. All other fundamentals remain the same.

On balls hit far to the infielder's right, the movements are just the reverse. The ball will be fielded more toward the right foot and the throw made with one short step by the left foot only and from a crouched position. This is the longest throw an infielder has and so it must be quick and without any excess body and arm motion.

The slow dribbler must be charged at full speed and the ball thrown underhand, without straightening and on the run. We like our infielders to field this type of ground ball with the basic fundamentals, and so discourage the bare hand pick-up.

The adjustments made are: the knees don't bend as much, the transfer of the ball to the throwing hand is made at knee level without the body straightening, and an off-balance throw is employed. The off-balance throw is made by taking a long step with the right foot after the ball is picked up in front of the left foot and throwing as the right foot hits the ground.

Any time the dribbler is hit to the right side of the infielder, we have him circle and approach the ball straight ahead so that he doesn't

have to throw against his body.

The hard smash straight to an infielder may be played one of two ways—either by dropping to one knee to block the ball or by squatting and fielding the ball against closed heels. We prefer teaching the infielder to drop to his right knee. This way he's more able to keep his body weight forward, is better able to watch the ball, and may recover more quickly to make the throw.

#### TEACHING INFIELD MECHANICS

The most important step in any teaching procedure is the thorough explanation and demonstration of proper technique.

We hold a mass instructional period on the first day of practice for all infielders. During this period the four basic phases of infield mechanics are explained in detail and demonstrated until all infielders have a mental picture of each phase and how it contributes to the whole process.

The next step is to have all of the infielders go through the body movements in each phase. The coach calls the individual movements and checks the form of each player as he performs the specified movements. During this step the coach stresses keeping the body low and weight forward.

After the movements have been performed to the satisfaction of the coach, the parts are then coordinated into the whole movement. In this step we have the players simulate the entire process without a ball. The rhythmic quality of the catch and throw is emphasized here.

The timing drill (described earlier) is introduced at this point in the teaching procedure. After the timing is down, a baseball is substituted for the tennis ball and the same drill is continued. It's in this drill that the infielders make their first throw to first base. However, the first baseman plays in from his normal position to cut the distance of the early throws and thus increase their accuracy.

When the basic fundamentals have been learned, we repeat the same procedure outlined above for the other types of ground ball situations—balls hit laterally, the slow dribbler, and the smash—and make the necessary minor form adjustments.

The final step in our teaching procedure is to fungo ground balls of all types at the infielder. We try to work individually with each player as much as possible from this point on.

It's our belief that we can teach more in five minutes individually than in 20 minutes of a regular infield drill.

## Promoting Tennis

(Continued from page 22)

ter of keeping the ball in play. Remind the boys that the points are lost on errors 85% of the time. Have them keep the ball moving back and forth, putting the ball right on their teammates' racket. If a player can set the ball up in practice, he can put the ball away for a placement shot when he desires. Both these conditions need control to a high degree.

While the ball is being kept in play, the boys should concentrate on the job at hand—concentrate until it hurts—with as little chatter as possible. We cannot concentrate while talking.

The team should also practice with two boys at the net and two at the base line, stroking the ball from the base line to the net men. The net players take the ball on the volley and return it to the base line players. This drill should be practiced at least 10 minutes a day.

Next, reverse the net man and base line players, and go over the same routine. Then have all four volley from about four or five feet from the net, always keeping the ball in play. This is how stars are made.

The boys shouldn't waste energy chasing the ball all afternoon; by concentrating, they should learn to keep the ball moving and in play. This drill quickens the reflexes and is enjoyable at the same time. After these drills, which are basic, have your boys play some sets of singles.

For the scholastic coach, discipline on the court sometimes presents interesting problems. Solve these problems in the same way a basketball coach would: Take the player, for any breach of ethics, off the court. While this will sacrifice a point, you'll make certain that other team members will watch their language and manners in future matches.

You'll also have to contend with players who don't report regularly to practice. Borrow from the football coach: If the boy isn't interested enough to report every day, drop him from the squad. This will cement the habit of regularity. However, if tennis is made stimulating and interesting, few of these problems will ever arise.

A last thought on conducting practice in as much silence as possible: I realize this is quite difficult to achieve, but with effort the idea can be put across. Players should be instructed to pass no comments at all. This tends to keep the eye on the ball and the mind on the business at hand.

The coach should always call his players together for a brief but peppy talk before the match. The realization that everyone is interested in each other's success builds confidence and stimulates morale.

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# COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

**E**ARLY WYNN, the "old pro" of the White Sox pitching staff, is a real hard-nosed competitor. At various functions, he's invariably introduced as "a guy who wouldn't give his own mother a good pitch to hit."

Early now has a stock reply to that one. "Mother," he says, "was a helluva hitter."

**Jim Whatley**, U. of Georgia baseball mentor, went to school (Alabama) with Mel Allen, the famous announcer.

"As a freshman outfielder," vouchsafes Jim, "Mel would run in on a fly ball shouting, 'I've got it!', and then drop the ball. But Mel majored in English. When he was a senior, and better educated, he'd run in on a fly ball shouting, 'I have it!'—then drop it."

**George Wright**, Baylor sports news director, has been wowing the banquet circuit with the one about the bishop and the football coach arriving together at the pearly gates. The bishop is practically ignored, while the coach is greeted with a lavish parade and carried to the throne.

The bishop is nonplused. "If you do that for a football coach," he asked, "what do you do for a bishop?"

"Nothing," replies the guardian of the gates. "We get a bishop once a week, but that's the first football coach we've ever had."

*Perhaps the best-received speech in Texas last year was Blackie Sherrod's short welcoming address at a Texas Hall of Fame luncheon. Quoth the Dallas Times Herald sports columnist:*

"I'm indeed grateful for this opportunity to rise and welcome you, particularly since I've always admired greatly the men being inducted into the Hall of Fame... since two great teams, Syracuse and Texas, are present... and also since the program is long and this is the last chance I'll have to straighten my shorts."

*Asked for an appraisal of a rookie with whom he had played in the minors, the Pirates' Dick Stuart had a ready answer. "This fellow has it over Mickey Mantle in at least one respect. Mickey hits two ways; this fellow hits three—left-handed, right-handed, and seldom."*

*The two hill-billy rookies, aboard a train for the first time in their lives, bought a basket of fruit at the first stop. Though neither had ever seen an avocado before, one of them started bringing it to his mouth—just as the train catapulted into a tunnel.*

*As everything went black, the kid with the avocado in his hand suddenly shouted:*

"Jeb, if you ain't bit into that thing yet, don't. I just did—and I'm going blind."

*Upon entering the major leagues in 1948, the fabulous Satchel Paige was upset by a newspaper story claiming he owned a big red car with "Satchel Paige, World's Greatest Pitcher" embossed on the door.*

"That story ain't true," Satch complained to his manager. "I never owned a red car—it was maroon."

*Called out at second base, Eddie Stanky let off some steam at the ump and was promptly heaved out of the game. That brought his manager, the ebullient Leo Durocher onto the scene.*

"Whadja throw him out of the game for?" the Lip demanded.

"Because," roared the umpire, "he said I was blind and stupid and he called me a dirty name."

"Leave off the dirty name," roared the Lip right back, "and just how wrong was he?"

*Rocky Bridges, who admits he's a regular on the big league All-Ugly team, was hit in the face by a pitched ball. He lay in a daze as the trainer rushed out to him.*

"Talk to me," pleaded the trainer.

Bridges slowly raised his head. "George," he asked, "will this spoil my movie career?"

*After 21 years in baseball, the Dodgers' great little shortstop, Pee Wee Reese, retired to the coaching lines in 1959. Asked about the difficulty of making the transition from player to coach, Pee Wee replied:*

"I felt like a mosquito in a nudist colony. I didn't know where to begin."

*It's generally agreed that Dick Stuart of the Pirates is the worst fielding first baseman since Zeke Bonura. "Believe me," he told a writer, "getting married was the greatest thing that ever happened to me. It really straightened me out. Behind every successful man stands a good woman."*

"With a first baseman's mitt?" queried the writer.

*Frankie Frisch was telling the late Bill Klem it was a cinch to umpire. "All you have to do is jerk your right arm in a circle and roar, 'Yer-r-r-r-ow-w-wit!' I could do that all day," concluded Frankie.*

"No, you couldn't," contradicted Klem. "Supposin' the runner was safe?"

*Catching for the Cardinals was Walker Cooper, when Augie Guglielmo made his first appearance as a National League arbiter. When he heard Guglielmo's name mentioned as an umpire, Cooper exclaimed.*

"Guglielmo, Passarella, Pinelli, Dascoli, Donatelli, Paparella!" Then, turning to Guglielmo, he asked with a grin, "Does every Italian get a blue suit the moment he steps off the boat?"

*The first time up Ted Williams tripled. Then he put one over the wall. Then he slugged a pair of doubles. Next time up he walked on four pitches.*

Catcher Sherm Lollar turned to the ump and growled, "You sure put him on base that time."

"Maybe I did," agreed the man in blue. "But at least I held him to one base."

*Thumbed out of the ball game, the irrepressible Frankie Frisch demanded to know the reason.*

"Because you can't call me a lugger-head," snarled Umpire Dusty Bogges. "Just what I thought," shouted Frisch. "You're deaf as well as blind. I didn't call you lugger-head. I called you blubber-head."

*Former American League ump, Red Jones, was working a prison game. The catcher for the jailhouse nine was an immense fellow with a real mean look in his eye, and Jones decided it would be judicious to soften him up. "What are you in for?" he asked in a friendly manner.*

"For killing a guy about twice your size," leered the inmate.

*Yogi Berra was extolling the prowess of his teammate, Mickey Mantle. "Mantle," said Berra, "can hit just as good right-handed as he can left-handed. He's just naturally amphibious."*

**Rocky Bridges**, the Tigers' wit, always likes to stroll through Michigan Avenue's Skid Row in Detroit. As he explains, "It's good for me. I run into a lot of old ball players who forgot to swing on that 3-and-2 pitch."

Asked why he's the first one in the clubhouse and the last one out, Rocky replied, "I like to chew, spit and lie."

"*You won't catch me getting ulcers*," boasted the new head coach. "For one thing I take things as they come. And for another, although I often get angry, I don't hold a grudge—not even against referees who've done things to me I'll never forgive."

Three ministers who had led exemplary lives arrived at the Pearly Gates at the same time—and were surprised to have St. Peter ask them to wait in the outer lobby while he briefly chatted with another new arrival, a southpaw pitcher notorious for his wildness.

St. Peter waved in the pitcher with a flourish, then took his time interviewing the three clergymen.

Asked why a layman should get into the Promised Land before the worthy three, St. Peter logically pointed out: "Why, that man has scared the devil out of far more people than you have!"

## "Here Below"

(Continued from page 5)

What unsatisfactory experiences have junior highs had with interscholastic programs? 67.3% report no really unsatisfactory experiences. Of the various detriments reported, only two are even remotely connected with over-emphasis—undesirable rivalry between schools and unsatisfactory attitudes among players.

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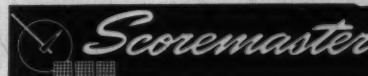
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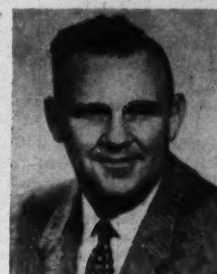
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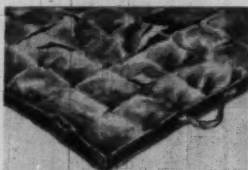
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## Sure-Fire Chipping in Golf

(Continued from page 11)

through the ball without cocking, uncocking, or turning the wrists anytime during the swing.

Important features of this type of shot follow:

1. Choke down on the grip.
2. Use a slightly open stance.
3. Knees slightly bent.
4. Weight evenly distributed or slightly more to the left.
5. Arms straight, not rigid.
6. Start swing in forward press position with club face square to line of flight.
7. Think in terms of free shoulders, loose arms, firm hands. Swing the club straight back and straight through not more than a quarter swing.
8. The length of the backswing is the determining factor as to how far the ball will travel.
9. Develop a rhythm to the swing; this will eliminate stiffness in the arms, hands, and shoulders.
10. Make no conscious effort to "hit" or "scoop" the ball in the air! Swing the club through the ball toward the hole!

The second method of chipping is the hinge shot (see series two), in which the club is swung mostly from the wrists with very little arm and body action. The wrists act as a hinge and the club is swung with the hands.

After taking the stance, it's important to place the club in a forward press position, where the club would be when contact is made. The action is definite, and proper position at address is essential. There is no perceptible movement of the shoulders or hips, which should be level. The position of the hands is all that changes.

Important features of this type of shot are as follows:

1. Feet close together, slightly open stance.
2. Weight mostly on left foot.
3. Knees slightly bent.
4. Choke slightly down on grip.
5. Arms straight but loose and act as anchor for hands.
6. Definite forward press in hitting position.
7. Bring club straight back and flip club straight under ball with the hands only.

The third method of chipping is the combination method (see series three), which utilizes features of the two previous styles. The pendulum action of the shoulders for a long straight arc of the club head plus the personal "feel" of the hinge shot, makes this the most popular style.

More individuality is utilized with this method. For a distance chip on a slow green, a player depends on the pendulum action of the arms and shoulders for the distance and the hinge action of the hands for controlling the roll of the ball.

This shot is essentially a short drive—a small swing similar to the regular swing. The club is swung back with the arms and hands, letting the wrists break slightly at the pause of the top of the back swing and then swung back through the ball. The wrists are firm at impact.

It should be stressed, however, that there's no conscious wrist break or cocking of the wrists. The length of the back swing usually determines how far the ball will travel.

Rhythm in making the shot and firmness of the wrists at contact will produce accurate and consistent chip shots. Main features of this shot are the same as mentioned before . . . plus practice, practice, practice!

## Quality Training

(Continued from page 18)

tainly fortunate, however, for even in their friendly rivalry neither will concede to the other at any distance.

Their progress reports follow:

**McCalla:** As a soph, 2:12 in 880; 3:19.6 in 1,320; and 4:45 in mile. As a junior, 2:02.5 in 880; 4:26.8 in mile; and 9:46 in two miles. As a senior last fall, 1:58.8 in 880; 4:23.1 in mile; and 9:30.9 in two miles. *Prediction for spring:* 1:57 in 880 and 4:15 in mile.

**Stone:** As a soph, 57 in 440; 1:33.8 in 660; 2:10 in 880; 3:28 in 1,320; and 4:58 in mile. As a junior, 54.5 in 440; 1:27 in 660; 2:03.5 in 880; 3:16 in 1,320; and 4:37.5 in mile. *Prediction for spring:* 1:56 in 880 and 4:26 in mile.

To indicate the reliability of the above marks: Stone lost the last month of his soph season because of illness. Both concentrated on the 1,320 their first year out. As a junior, Stone's 4:37.5 mile was run at mid-season. Quarter times for both are time trials, since neither competed at this distance.

The writer believes that the predictions for this spring are realistic ones based on past performance, native ability, desire, and the "break through" of the 4:20 mile psychological barrier in Northern California, centered in the Palo Alto area—the "break through" occurring last spring in our State Meet, in which even the 6th place finisher broke the old State record of 4:20!

When you realize that you "only" have to put together two 2:05 halves to make a 4:10 mile, it wouldn't be surprising to see another new nation-

al mile record before too long. Well do I remember the fantastic 440 record of 46.7 set by Jerry White in 1956 (chased to it by Henry Dorsey of Berkeley in 47.5) only to have Dave Mills run 46.6.

All we have to do is fool the body into thinking it's getting a "five second rest" between quarters.

On Nov. 7, Harry ran a 9:31.7 two mile to finish second to Ruble of Los Altos, who ran 9:30.8. For several practices previous to this race, his work followed this pattern: one mile in 4:45 with 1½ min. rest; one 880 in 2:22 with 1½ min. rest; one 880 in 2:22; four 880's in 2:22 with 1 min. rest between; and one 1,320 in 3:33 with 1½ min. rest; one 880 in 2:22; and eight quarters in 71 with 30 sec. rest between.

Sometimes the rest was a slow jog, other times just a walk. Usually we were on one "race" per day, with occasionally a few extra paced quarters. The day before the meet, he did: one 1,320 with 1½ min. rest; one 880 with 1½ min. rest; and one 440, always at pace.

The actual pace run was usually about a second faster than planned. The actual pace in the last practice was: mile 4:43; 880 in 2:21; 880 in 2:20. The splits for the actual race were: 66.5, 71, 74.5, 73.5, 72.5, 75, 72, and 67.7. He led during the 7th and 8th laps, up until the last 50 yards.

From Nov. 15 on, the quarter pace unit was cut to 70, but the actual pace usually was under. On Dec. 12, Harry ran second to Boore of Los Altos (who ran 9:26.5) with: 67.2, 70.3, 74, 72, 73, 76, 72.5, and 65.9 for a 9:39.9

On Dec. 15, he ran an 880 time trial: 28, 57.2, 1:26.7 for 1:58.8.

On Dec. 17, he ran a mile time trial: 61, 2:09, and 3:17.1 for 4:23.1.

## Performance Profiles

(Continued from page 14)

All training done on track in spike-shoes, except fartlek.

**DURATION OF WORKOUTS:** 2-3 hours, starting at 2:30 P.M. Participated in 60-70 track races annually, including heats. Preferred 5-6 hours between final meal (food) and race. Coached by Jess Mortensen, and influenced by Gerschler of Germany and Franz Stampf. Used weight training and considers it of tremendous help. Lea is now Track Coach at Santa Clara U.

**STRATEGY:** "My entire racing career was built around my sprint speed. Usual tactics were to go out very fast (from 20.9 to 21.5 for the first 220 yds. of 440 yds. races), and whatever was left was my kick. What happened when I set the 440 yds. world record 5/26/56 at Modesto, Cal., was the exact opposite—almost two evenly timed 220's—22.8 and 23.0 as I recall. It turned out to be a very easy race, with little strain either during or afterwards."

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University of Washington
- **WAYNE HARDIN**  
U. S. Naval Academy
- **JACK MOLLENKOPF**  
Purdue University
- **HARRY ARLANSON**  
Tufts College
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Braddock (Pa.) H. S., Rutgers
- **LOU JUILLERAT**  
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University of California
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West Virginia University
- **BEN CARNEVALE**  
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- **JACK GARDNER**  
University of Utah
- **CLAIR BEE**  
N. Y. Military Academy
- **BILL SHARMAN**  
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## COACHING SCHOOL DIRECTORY

Following is an up-to-the-minute picture of the Coaching School scene. Unless otherwise indicated, the directors may be reached at the address given for their school. Next month Scholastic Coach will present a more extensive directory.

**ADELPHI COLLEGE**—Garden City, N. Y. Aug. 17-19. Director, George Faherty. Course: Basketball. Staff: Adolph Rupp, Neal Baisi, Clair Bee, others. Tuition: \$25 (includes notes, semi-private room). See adv. on p. 70.

**ALL-AMERICAN CLINIC** — Bemidji, Minn. Aug. 8-10. Director, K. E. Wilson, 1428 Bixby Ave., Bemidji, Minn. Courses: Football, Basketball, 8-Man Football, Officiating. Staff: Ben Schwartzwalder, Dan Devine, Fred Taylor, Red Auerbach, John Kundla, others. Tuition: \$15.

**ALL-STAR CLINIC**—Evanston, Ill. Aug 10-12. Director, Dean Tom King, 805 The Merchandise Mart, Chicago 54, Ill. Course: Football. Staff: Ara Parseghian, Ben Schwartzwalder, Paul Dietzel, Bud Wilkinson, Milt Bruhn, Dale Hall, Otto Graham.

**CALIFORNIA POLY WORKSHOP**—San Luis Obispo, Cal. Aug. 8-12, 15-19. Director, Glenn E. DuBose, Napa (Cal.) College. Courses: Coaching and Physical Ed. Staff: Bill Barnes, Ev Shelton, others. Tuition: \$5 per week.

**COLBY COLLEGE**—Waterville, Me. June 15-17. Director, Ellsworth W. Millett. Courses: Football, Basketball. Staff: Lou Saban, Joe Mullaney. Tuition: \$25 (includes social events). See adv. on p. 69.

**COLORADO UNIV.**—Boulder, Colo. June 17-July 22, July 23-Aug. 26. Director, Harry Carlson. Courses: Coaching, Health Ed, Training, Recreation. Staff: Sonny Grandelius, Sox Walseth, others. Tuition: \$70, resident; \$155, non-resident per term.

**CONCORDIA COLLEGE**—Moorhead, Minn. Aug. 14-18. Director, J. M. Christiansen. Courses: Football, Basketball, Wrestling. Staff: Jim Owens, Forest Evashevski, others. Tuition: \$15.

**EASTERN PENNA. COACHES ASSN.**—East Stroudsburg, Penna. June 13-16. Director, Marty Baldwin, Box 205, East Stroudsburg, Penna. Courses: Football, Basketball. Staff: Ben Schwartzwalder, Tom Nugent, Dave Nelson, Ara Parseghian, Ben Carnevale, Bob Cousy, others. Tuition: \$50 (includes room, meals, golf).

### 7TH ANNUAL

## FLORIDA STATE U. FOOTBALL CLINIC

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*Intensive Specialization in New Aspects of Modern Day Football*

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**VAUGHN MANCHA, Ath. Dir.**

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Western State College

**July 5—July 15  
BASKETBALL**

**George Hemter**, basketball coach,  
U. S. Military Academy

**Bob Spear**, basketball coach,  
Air Force Academy

**Willard Pederson**, basketball  
coach, Western State College

Three quarter hours credit, graduate or  
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Lake Geneva, Wis. (Aug. 7-12); Estes Park, Colo. (Aug. 14-19). Director, Dan McClanen, 320 Professional Bldg., Kansas City 6, Mo. Courses: Inspirational lectures, discussions, demonstrations. Staff: Frank Broyles, Otto Graham, Paul Dietzel, Pete Elliott, Dick Harp, Ben Carnevale, Bill Easton, others. Tuition: \$45 (includes room, board).

**FLORIDA A & M—Tallahassee, Fla. June**

6-10. Director, A. S. Gaither. Courses: Football, Basketball. Staff: Frank Howard, Ben Schwartzwalder, Rip Engle, Sid Gillman, Frank Broyles, Ray Graves, others. Tuition: \$26.50 (with credit), \$17 (without credit).

**FLORIDA STATE UNIV.—Tallahassee, Fla.**

June 9-11. Director, Vaughn Mancha. Course: Football. Staff: Tom Landry, Paul Dietzel, Frank Broyles, Dave Nelson, Bill Peterson, Pat Summerall. Tuition: \$25 (includes housing). See adv. on p. 68.

**FLORIDA UNIV.—Gainesville, Fla. Aug. 4-6.**

Director, Carey E. McDonald, Ocala (Fla.) H. S. Courses: Football, Basketball. Staff: Bobby Dodd, Ray Graves, Bill Peterson, Whack Hyder, others. Tuition: free, FACA members; \$15, non-members.

**FOOTBALL COACHES—Fairview, Penna.**

June 8-11. Director, Dr. Samuel T. Robins, 601 West 7th St., Erie, Penna. Staff: Ben Schwartzwalder and Staff. Tuition: \$30 (includes room and board).

**GEORGIA COACHES ASSN.—Atlanta, Ga.**

Aug. 2-4. Director, Dwight Keith, 310 Buckhead Ave. N.E., Atlanta 5, Ga. Courses: Football, Basketball, Training. Staff: Frank McGuire, others. Tuition: \$7, members; \$15, others.

**GLACIER PARK—Glacier National Park,**

Mont. July 8-9. Director, William O. Carlson, Glacier Park Co., East Glacier Park, Mont. Courses: Football, Basketball. Staff: Jim Owens, John Kundla. Tuition: \$31 (includes two nights lodging for coach and wife).

**IDAHO COACHES ASSN.—Sun Valley,**

Ida. Aug. 8-12. Director, Jerry Dellinger, Nampa (Ida.) H. S. Courses: Football, Basketball, Taping, Medical Care. Staff: Frank Howard, George Smith, Dr. Clark Parker, others. Tuition: \$10, members; \$15, others. See adv. on p. 70.

**ILLINOIS NORMAL-EASTERN ILLINOIS-**

WESTERN ILLINOIS—Macomb, Ill. June 7-8. Director, Ray Hanson, Western Illinois U., Macomb, Ill. Courses: Football, Basketball, Baseball, Golf, Gymnastics. Staff: to be announced next month. Tuition: Free. See adv. on p. 70.

**INDIANA ATHLETIC ASSN.—Bloomington,**

Ind. Aug. 8-9 (Football), Aug. 10-11 (Basketball). Director, L. V. Phillips, 812 Circle Tower, Indianapolis 4, Ind. Staff: Ray Graves, Phil Dickens, Frank McGuire, others. Tuition: \$1, state coaches; \$10, others.



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NINTH ANNUAL

## ADELPHI COLLEGE COACHING SCHOOL

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**INDIANA BASKETBALL**—New Castle, Ind.  
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University, New Orleans, La. Staff: to be  
announced. Tuition: \$10.

**KANSAS ACTIVITIES ASSN.**—Wichita, Kan.  
Aug. 15-18. Director, C. H. Kopelk, Box  
495, 1300 Topeka Ave., Topeka, Kan.  
Courses: Football, Basketball, Training.  
Staff: Ara Parseghian, Frank McGuire,  
others. Tuition: \$8.

**KENTUCKY UNIV.**—Lexington, Ky. Aug. 10-  
13. Director, Bernie A. Shively. Courses:  
Football, Basketball, Training. Staff: to be  
announced. Tuition: free.

**LOUISIANA COACHES ASSN.**—Baton  
Rouge, La. Aug. 1-5. Director, Woody  
Turner, 151 Charles Ave., Shreveport,  
La. Courses: Football, Basketball, Track.  
Staff: Paul Dietzel, Fred Schaus, others.  
Tuition: \$3, members; \$5, non-members;  
\$10, out of state and guests.

**MICHIGAN STATE UNIV.**—East Lansing,  
Mich. May 5-7. Write Football Coaches  
Clinic, Continuing Education Service,  
Michigan State Univ., East Lansing, Mich.  
Course: Football. Staff: Duffy Daugherty,  
Frank Howard, Lou Groza, others. Tui-  
tion: \$3. See adv. on p. 70.

**MONTANA STATE COLLEGE**—Bozeman,  
Mont. June 7-10. Director, Gene Bourdet.  
Courses: Football, Basketball, Training.  
Staff: Bill Meek, Hank Iba, others. Tui-  
tion: \$10.

**NEVADA UNIV.**—Reno, Nev. June 20-24.  
Director, Dr. G. A. Broten. Courses:  
Football, Basketball, Baseball. Staff: to  
be announced. Tuition: \$22, residents;  
\$30, non-residents. See adv. on p. 69.

**NEW HAMPSHIRE ATHLETIC ASSN.**—Con-  
cord, N. H. June 19-21. Director, Walter  
A. Smith. Courses: Football, Basketball,  
Soccer. Staff: John Yovicin, Chief Boston,  
Tony Hinkle, Bill Olson, others. Tuition:  
\$22.50, in-state; \$30, others (includes  
room and board); \$17.50, tuition only.

**NORTH CAROLINA COACHES ASSN.**—  
Greensboro, N. C. Aug. 1-2 (Basket-  
ball), Aug. 3-5 (Football). Director, Rob-  
ert B. Jamieson, Box 545, Greensboro,  
N. C. Staff: Dave Nelson, Jack Gardner.  
Tuition: \$10, members; \$12.50, others.

**NORTHERN ILLINOIS UNIV.**—DeKalb, Ill.  
June 20-24. Director, George G. Evans.  
Courses: Football, Basketball, Track,  
Baseball, Wrestling. Staff: University  
Coaching Staff.

**OHIO UNIV.**—Athens, O. June 13-July 15.  
Director, Carroll C. Widdoes. Courses:  
Football, Basketball, Baseball, Physical  
Therapy. Staff: Bill Hess, Jim Snyder,  
others. Tuition: \$12 per hour credit, state;  
\$25 per hour credit, non-resident.

**OKLAHOMA COACHES ASSN.**—Oklahoma  
City, Okla. Aug. 7-11. Director, Leon  
Bruner, 3513 N. W. 24, Oklahoma City,  
Okla. Courses: Football, Basketball,  
Training. Staff: Ara Parseghian, Ben Mar-  
tin, Elvan George, others. Tuition: \$1.

10th Annual

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Michigan State University  
East Lansing, Michigan

**OREGON UNIV.**—Eugene, Ore. June 13-17. Director, Dean A. A. Esslinger. Courses: Football, Basketball, Track, Baseball, Wrestling, Training. Staff: Ray Eliot, Charles Orsborn, Bill Bowerman, others. Tuition: \$21.

**ORIGINAL CLINIC**—Superior, Wis. June 14-17. Director, Mertz Mortorelli, Wisconsin State College, Superior, Wis. Courses: Football, Basketball, Baseball, Track, Wrestling, 8-Man Football, Publicity. Staff: Vince Lombardi, Dan Devine, John Kundla, others. Tuition: \$15 (includes golf, fishing, social events). See adv. on p. 71.

**POMONA COLLEGE** — Claremont, Calif. June 4. Director, Chuck Mills. Course: Football. Staff: Ray Eliot, others. Tuition: free.

**SOUTH CAROLINA COACHES ASSN.**—Columbia, S. C. Aug. 1-5. Director, Harry Hedgepath, 1623 Harrington St., Newberry, S. C. Courses: Football, Basketball, Training. Staff: Bud Wilkinson, Gomer Jones, Forddy Anderson. Tuition: \$4, members; \$10 per course or \$15 for both, others.

**SOUTH DAKOTA ATHLETIC ASSN.**—Huron, S. D. Aug. 7-10. Director, R. M. Walseth, Box 203, Pierre, S. D. Courses: Football, Basketball. Staff: Dave Nelson, John Kundla. Tuition: free.

**SOUTHERN CALIFORNIA FOOTBALL COACHES ASSN.**—Costa Mesa, Calif. July 22-23. Director, C. A. Van Hoorbeke, Orange Coast College, Costa Mesa, Calif. Staff: Chuck Moser, Homer Rice, others. Tuition: free, members; \$5, others.

**SOUTHERN ILLINOIS UNIV.**—Carbondale, Ill. Aug. 24-25. Director, Dr. Andrew T. Vaughan. Courses: Football, Basketball. Staff: Charles McClendon, John Kundla. Tuition: \$15 for out-of-state coaches who aren't S. I. U. alumni.

**SOUTHWEST MISSOURI STATE COLLEGE**—Springfield, Mo. July 7-8. Director, Aldo A. Sebben. Courses: Football, Basketball, Track, Training. Staff: to be announced. Tuition: \$3.

**SPALDING-SPORTS ILLUSTRATED** — Monticello, N. Y. June 20-23. Courses: Basketball, Football, Baseball. Directors, Haskell Cohen and Clair Bee, Publicity Enterprises, 8022 Empire State Bldg., New York 1, N. Y. Courses: Basketball, Football, Baseball. Staff: Bud Wilkinson, Earle Edwards, Rip Engle, Jim Owens, Wayne Hardin, Jack Mollenkopf, Harry Arlanson, Pete Newell, Fred Schaus, Ben Carnevale, Jack Gardner, Clair Bee, Bill Sharman, Wilt Chamberlain, others. Tuition: free. See adv. on p. 68.

**TENNESSEE ATHLETIC ASSN.**—Cookeville, Tenn. July 26-29. Director, Wilburn Tucker, Tennessee Tech, Cookeville, Tenn. Courses: Football, Basketball, Baseball, Track, Training. Staff: Dave Nelson, Clay Stapleton, Joel Eaves, others. Tuition: free.

**TEXAS COACHES ASSN.**—Dallas, Tex. July 31-Aug. 5. Director, L. W. McConachie, Perry Brooks Bldg., Suite 11, Austin 1, Tex. Courses: Football, Basketball, Track, Training. Staff: Ara Parseghian, Ben Schwartzwalder, Chuck Purvis, Bob Vannatta, others. Tuition: \$10, members; \$15, new or non-members (plus \$5 dues).

**TRI-STATES CLINIC**—Bristol, Va. June 8-10. Director, C. P. Curcio, Box 484, Bristol, Va. Courses: Football, Basketball, Training. Staff: Dave Nelson, Rip Engle, Gomer Jones, Ray Graves, Everett Case, Fred Schaus, others. Tuition: \$15. See adv. on p. 71.

**UTAH STATE UNIV.**—Logan, Utah. June 6-10. Director, H. B. Hunsaker. Courses: Football, Basketball, Training. Staff: Ara Parseghian, Pete Newell, others. Tuition: \$21.

**VIRGINIA H. S. LEAGUE**—Lexington, Va. July 25-27. Director, T. Woodrow Gray, Virginia Military Institute, Lexington, Va. Courses: Football, Basketball, Baseball. Staff: Ben Schwartzwalder, Eddie Hickey, others. Tuition: \$5, state coaches; \$10, others.

**VIRGINIA STATE COLLEGE**—Petersburg, Va. June 20-24. Director, W. W. Lawson. Courses: Football, Basketball. Staff: Jim Hickey, Tom Nugent, Lou Rossini, others. Tuition: \$15.

**WILDWOOD BASKETBALL**—Wildwood Crest, N. J. June 9-12. Director, Bill Esher, 5605 Seaview Ave., Wildwood Crest, N. J. Staff: Joe Mullaney, Bob Cousy, Bud Millikan, Dudley Moore, others. Tuition: \$30. See adv. on p. 69.

**WISCONSIN COACHES ASSN.**—Madison, Wis. Aug. 1-5. Director, Hal Metzen, 1623 Jefferson, Madison, Wis. Courses: Football, Basketball, Track, Baseball, Wrestling, others. Staff: Frank Broyles, Milt Bruhn, Pete Newell, John Erickson, Bob Cousy, others. Tuition: \$10 (includes notes).

**WISCONSIN STATE COLLEGE**—River Falls, Wis. June 9-11. Director, Fran Polsfoot. Courses: Football, Basketball. Staff: Pete Elliott, George Smith. Tuition: \$20.

**WESTERN STATE COLLEGE**—Gunnison, Colo. June 20-July 1 (Football), July 5-15 (Basketball). Write Director of Summer Sessions, Western State College, Gunnison, Colo. Staff: Woody Hayes, Willard Peterson, George Hemter, Bob Spear. See adv. on p. 68.

**WYOMING COACHES**—Laramie, Wyo. May 6-7. Director, Stan Kouris, 103 H St., Rock Springs, Wyo. Courses: Football, Basketball. Staff: Ben Martin, Bob Devaney, Stan Watts. Tuition: \$10, state coaches; \$15, others.

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## Batting: First Things First

(Continued from page 8)

coordination and thus impair his hitting. Furthermore, he'll greatly increase his tendency to go for bad balls.

As stated above, a prematurely tight grip causes increased tension. For this reason, it's suggested that the batter open and close his top hand before the pitcher delivers the ball, assuring a loose initial grip and an attendant reduction in tension.

**Checking the Swing.** A perplexing problem is how to check the swing completely once it has been started. The need for this arises when the batsman decides that the pitch isn't to his liking or has fooled him.

This can be quite difficult to accomplish. John Mize recommends extra pressure applied by the top hand as a great boon to checking a swing which has already been started. Mize had exceptional ability in "waiting for his pitch," and this can attest to the effectiveness of the method he suggests.

**The Proper Grip.** Most professionals employ the "knuckles-on-down" grip in holding the bat, and its use is strongly recommended for two important reasons. First, it relaxes the hands, and secondly it assures the proper rolling of the wrists which makes for a fluid, whip-like swing and a good follow-through.

As a matter of fact, the batter who uses this grip will find it all but impossible to swing without a proper roll of the wrists and good follow-through. The term "knuckles-on-down," means that the knuckles are aligned in such a way that they form a straight line, the second and third knuckles being lined up so that the backs of the hands come together to form a flat surface. Bat control and power are both improved with this method.

One more very important reason for using this grip is the fact that it assures the cocking of the wrists. If no motion is to be lost in starting the swing and whipping the bat into the ball, it's imperative for the wrists to be cocked in readiness for the pitch.

**The Hands** should be held comfortably away from the body both before and during the swing—before the swing so that the batter is ready for the pitch and will be able to get his bat into motion with no hitch or delay; during the swing so that it won't be "choked," but will have the necessary degree of freedom and fluidity. When a batter holds his hands too close to his body, he can be overpowered by a good fast ball.

To cite an example of the way in which a truly great hitter treats this phase of batting: Stan Musial holds his hands 24 inches away from his body before starting his swing. His is an extreme case, but all good hitters follow this practice to a considerable extent.

A final word pertaining to the grip

and the hands: Good hitters almost invariably have "quiet hands," that is, regardless of their preliminary motions and body movements, the hands themselves are held as still as possible just before the start of the hitting stroke and until the swing is actually begun.

Conformance to this policy will assure little of the lost motion which delays the hitting actions and none of the counter-movements which disrupt the fluidity of the swing.

### THE STANCE

It has often been said, and rightfully so, that a ballplayer hits with his legs. This maxim is usually meant to imply that a man's batting ability is generally no better than the condition of his legs.

This idea can and should be made to include the batter's stance—the position of his feet and the distribution of his weight upon them as he takes his position in the batter's box.

Any flaw or imbalance in the original stance, no matter how slight, is magnified progressively through the successive steps of his action pattern as he swings at the ball, and can seriously impede his attempts to hit with any degree of effectiveness and power.

**The Main Essential.** Two words constitute the keynote for the best stance each individual can use to fill his particular needs. They are "Be comfortable." A wide variety of stances can be found among the better hitters, yet they all have something in common.

While allowing for individual differences in physique and mechanical ability, all the stances adopted by good hitters insure good balance and allow for a feeling of comfort and ease at the plate.

Unless he's successful with it (and this is a rare occurrence), a batter should discard any stance that doesn't feel completely comfortable. For best results, he should prepare for the pitch by assuming a stance which finds him physically relaxed, yet mentally alert.

**The Three Types.** There are three basic types of stances used universally—the open, the normal, and the closed stance.

**The open stance** is one in which the batter's rear foot is closer to the plate than his front one. He stands almost facing the pitcher, a fact which enables him to get a better look at the ball. The open-stance hitter has a decided tendency to meet the ball well out in front of the plate and is usually particularly strong on inside pitches. Minnie Minoso is a good example of the open-stance hitter.

**The so-called normal stance** finds the batter's feet in an almost parallel line, with his front hip and shoulder

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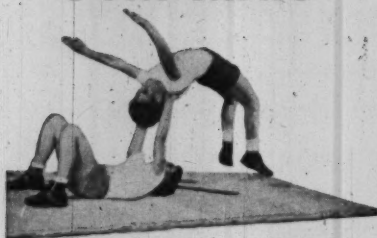
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facing the pitcher. The majority of major leaguers use this type of stance, with Ted Williams serving as a good example.

The closed stance is one in which the front foot is closer to the plate than the rear foot, with the batter watching the pitcher over his front shoulder. Joe Adcock can be cited to illustrate the closed stance.

**Vision and the Stance.** No matter which stance a batter finds most to his liking, it should afford him a maximum view of the pitcher at all times. In this respect, it can prove helpful to alter the stance according to whether the pitcher is a right or left-hander.

A left-hand batter may open his stance slightly when facing a left-handed pitcher and close it when opposed by a right-hander. By the same token, a right-hand batter may increase his vision by opening his stance against a right-handed hurler and closing it slightly when a southpaw is on the mound.

**Position in the Batter's Box** has two facets—distance from the plate, which is determined primarily by personal preference; and position behind, even with, or in front of the plate, this being dictated by the characteristics of the pitcher as well as the individual taste of the batter.

In regard to the second facet, the personal preference of the batter depends primarily upon whether he desires to meet the ball before it breaks, in which case he'll stand ahead of the plate, or wishes to have more time to judge the flight of the ball and start his swing, in which case he'll stand behind the plate.

The type of pitcher encountered can, of course, have a strong bearing on the hitter's position in the box.

If the pitcher is particularly fast, a hitter will probably get best results by standing as far in back of the plate as the lines of the batter's box allow.

If the pitcher specializes in slow and breaking stuff, a position forward of the plate will quite possibly prove most effective.

Most good hitters stand at the rear of the batter's box on the assumption that the slight fraction of a second gained thereby will enable them to have greater success in judging the flight of the ball and meeting it solidly.

As indicated, no set position in the batter's box is used by all good hitters alike, individual style and preference being the chief determinant in this respect.

The positions run to wide extremes, ranging from that of the great Rogers Hornsby who stood at the outside, rear corner of the box, as far from the plate as possible, and who stepped into the ball, to that of the former National League star, Rube Bressler, who stood well forward of the plate with his rear foot on the inside line of the batter's box and who met the ball in a flat-footed manner with practically no stride.

For general purposes, however, it's recommended that the batter stand back of the plate and far enough away

from it so that the fat part of the bat comes directly over the middle of the plate. This will enable him to get "good wood" on an inside pitch simply by shifting slightly, while at the same time allowing him to protect the outside corner of the plate by stepping into the ball—thus having the plate completely guarded. He should never have to reach for a strike.

Guarding the plate in this manner is advocated to enable the batter to meet with the fat part of his bat any pitch thrown over any part of the plate, with a natural and completely unhampered swing.

**Importance of Balance.** As the batter assumes his stance with his attention focused on the pitcher, his hips and shoulders should be level and his weight evenly distributed. The importance of good balance cannot be overestimated and it should be maintained throughout every phase of the swing.

A level swing is a primary requisite to consistently good hitting and, in order to achieve one, the hitting stroke must be preceded by a level stance and accompanied by good overall equilibrium. Each phase of the batter's action pattern leads to the next and there's a definite carry-over of habits, both good and bad, from one phase to the next.

For this reason, a moderately wide initial stance is recommended. Most good hitters use a fairly wide spread of the feet since it makes for good balance, helps keep the hips and shoulders on a level plane, and promotes a smooth shifting of the body weight into the swing.

Because it produces these desirable qualities in a batter's form, it's fortunate, and perhaps coincidental, that a moderately wide stance is almost invariably a comfortable one.

### CENTERING THE WEIGHT

**Centering the Weight.** Ty Cobb, smartest and possibly greatest of all ballplayers, advanced a theory which has proven of great merit to many hitters over the years—that a little more weight should be placed on the front foot.

The main reason for this is that it makes for good balance. In addition, and of almost equal importance, it greatly reduces the tendency to pull away from the curve ball. And finally, placing slightly more weight on the front foot serves as a strong deterrent to lunging, overstriding, and upper-cutting at the ball.

The batter's feet should be firmly planted and relatively flat on the ground and his weight should be centered mostly on the front part of the feet, not in an exaggerated manner but comfortably and in a way that promotes a quick, smooth stride and shifting of the weight into the swing.

The importance of keeping the weight forward on the balls of the feet, toward the toes, cannot be stressed too strongly. It's conducive to alertness and quick reactions and is absolutely

essential to good hitting. Ted Williams, greatest of modern day hitters, has stated flatly that a man who stands on his heels when he bats has no business playing baseball.

**The Knees.** The fact that good hitters are invariably intent in purpose, yet basically relaxed, is a theme which recurs regularly in this study of the batting art.

The batsman's intentness should start with his approach to the plate. He should focus his eyes on the pitcher all the while he's awaiting the pitch, but should, at the same time, be loose—with his arms relaxed and his knees flexed.

The flexure of the knees needn't be pronounced but should definitely be present to some degree in order to prevent the tension so detrimental to successful hitting.

**The Arms.** The position of the arms is an important facet of the stance. That they should be held comfortably away from the body has already been acknowledged. The fact that they should be flexed but fairly straight should also be stressed. The front arm is the guiding one, both in "pushing" the bat into hitting position and in "pulling" it through the batting stroke.

The hands should be held in a high position (at chest level or above) at all times during the initial stance in order to adjust properly to the height of the pitch. This principle revolves around the fact that it's easier to drop the bat in order to hit low balls than it is to raise them into position to hit high pitches.

**Correcting the Stance.** Actually, the important consideration in this particular fundamental isn't the stance itself, but how the batter reacts from his stance.

Our discussion has advanced ideas which, if put into practice, will lead to proper reaction from the stance. If, after adapting these principles, a batter finds that he cannot hit certain pitches, an adjustment is necessary. The corrective measures which may be needed can be determined by surveying the results achieved by the batting style employed.

Observation and advice by an experienced coach or ballplayer is the best source of help for the batter who needs corrective therapy. But, in absence of it, he can often take the proper steps himself.

If, for example, the batter finds he's "getting around" too far ahead of the ball, he can rectify the situation by closing his stance. If he's not getting around on the ball quickly enough, an opening of the stance might help him overcome the difficulty.

After analysis of his trouble, experimentation will show him the amount of alteration in his stance which is needed.

#### THE EYES

In all probability, the very first words of instruction any youngster receives when taking up a sport are "Keep your eye on the ball." This advice can be



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applied universally and is especially pertinent to baseball in general and batting in particular.

Establishing contact with a ball thrown with great velocity and occasional changes in course and speed is difficult at best, and unless the batter concentrates with great intensity on the ball, his best efforts will go for naught—no matter how perfect his form may be.

The ball should be picked up visually just as soon as the pitcher grasps it in his throwing hand—even before his wind-up begins. This means that the batter should concentrate on the ball from the time he assumes his stance facing the pitcher and regardless of what motions he goes through preliminary to taking his swing.

Since an experienced pitcher will usually keep the ball well-hidden until its actual release from his hand, the batter will often find it difficult to keep his eyes on the ball during the entire wind-up. Nevertheless, he should make every effort to do so, and must definitely pick up the ball just as soon as it comes into view.

In the case of a pitcher with an involved wind-up, it's often wise to keep the eyes focused on a point about two feet to the side of the ear on the hurler's throwing side. This will enable the hitter to spot the ball at the earliest possible moment on its way to the plate.

A "Quiet Head" is necessary to insure the steady, even look at the ball that's so vital in good hitting.

The head will invariably move on a vertical plane with the stride, since that has the effect of lowering the entire body slightly as the front foot moves ahead and the weight is shifted forward. On the horizontal plane, however, the eyes should remain fixed.

At all times—while idling, on the slight twist to the rear, during the stride, with the hitting stroke, and on through the completion of the forward body pivot and well into the follow-through—the head should be held just as steady as possible with the eyes focused intently on the ball.

A relatively familiar picture on sports pages is the one which shows an expert golfer with his eyes still fixed on the spot where the ball lay, long after it has been hit. This practice can be borrowed with great profit by the batter. His eyes should remain fixed on the spot where ball and bat have met, until he's well into his follow-through and almost ready to take off for first base. The first step in effecting this good habit is maintaining a "quiet head."

**Sighting the Ball (The Double Look).** The importance of visually picking up the ball at the earliest possible instant is quite obvious. The initial glimpse of it should come while it's still in the pitcher's hand; this might be called the first (or quick) look.

Equally vital to good hitting is what we shall refer to as the second (or long) look. This is the good look which the batter should take as the ball approaches the hitting zone. It should occur immediately after the stride and

just before the hitting stroke begins.

Although it must, needless to say, be an almost instantaneous act, it's that important glimpse during which the batter must judge its line of flight and decide on any split-second adjustment in bat elevation necessary to meet the ball solidly and with a level swing. The fleeting pause which immediately precedes the swing of the bat is of great significance to accomplished batsmen, and it's made doubly so by the opportunity it affords for the essential second look.

**Following the Ball—The Sine Qua Non.** There are some really fine hitters who maintain they can actually see the ball hit the bat. Whether or not this is literally true, it does emphasize the point that their eyes follow the ball just as closely as possible during its entire flight to the plate.

Too often a batter will follow the ball as it starts toward him, then lose sight of it because he allows his stride, swing, and body pivot to cause his head to turn and his eyes to wander. Nothing can be more ruinous to good hitting. The last few feet of the ball's flight are the ones in which it curves or changes course, and it's here that the second look takes on its importance.

Thus, the batter should make it a practice to follow the ball carefully all the way from the pitcher's hand to the plate and should make a determined effort to watch the ball hit the bat. The longer the batter looks at the ball before his bat makes contact with it, the less chance there is of his being fooled by the pitch.

The good hitters go so far as to allow even bad balls all the way to the catcher's glove, so highly do they esteem the principle of watching the ball during its entire flight. This practice serves a two-fold purpose. It's a form of self-discipline by which a man acquires a good habit and, in addition, it means that he'll be prepared to hit the ball in the event it catches part of the plate with a quick last-second break or curve.

The necessity of following the pitch all the way simply cannot be over-emphasized. It's very possible the most important fundamental in the entire study of batting. No man can possibly be a consistently good hitter unless he practices it religiously.

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## Double QB-T

(Continued from page 7)

**Diag. 1** shows our Double T against the 6-3-2 defense. (In our conference, practically all of the teams we meet use the 6-3-2 as a basic defense, or will be in it some time during the game.)

This play shows our "quickie right." The ball is always taken by our regular quarterback, who's under the center slightly to the right. Our other quarterback is to the left of the center up close so that his hands cannot be seen by the defense. The defense thus never knows which one of the quarterbacks will get the ball.

However, the defense will soon learn that the quarterback on the right always takes the snap from the center. So we ask the right quarterback to always fake giving it to the quarterback on the left.

After the ball has been snapped and the right quarterback has made the fake to the left quarterback, both quarterbacks step down the line toward the quickie hole to meet the halfback hitting into the line. Both halfbacks hit into the line at the same time and make good fakes of getting the ball.

The right quarterback will have the ball and will give it to the right halfback hitting into the line on the right side. The same thing is happening over on the left side of the line, with the left quarterback and the left halfback making good fakes.

Though we'll diagram all of our plays to the right, we run the same plays to the left. When we run this quickie to the left, we've found that a little timing will have to be worked out between the left halfback and the left quarterback, because the ball will be given to the left quarterback by the right quarterback down behind the center so that the defense won't see who has the ball. If the left halfback hits into the line with the same timing as in the regular T, he's likely to hit ahead of the ball.

We've experimented with the quarterback on the left taking the snap from center on the plays that hit to the left, and have found that the defense will soon pick this up. Since the quarterback on the left isn't our regular quarterback, we felt he might fumble the ball in taking it from the center more often than he would if the ball were given to him by the right quarterback.

**Diag. 2** shows our "Option right" play. On this play the quarterback on the right takes the snap, gives to

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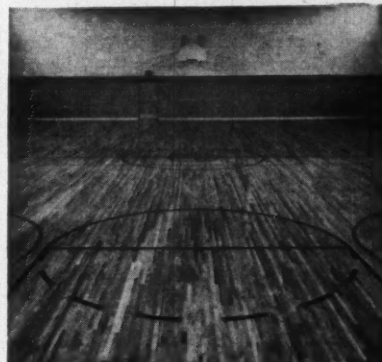
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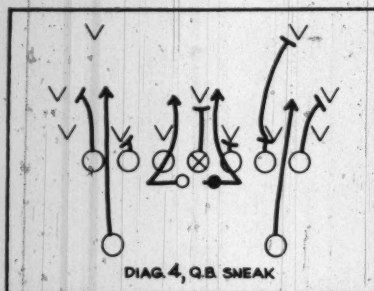
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the quarterback on the left, and moves down the line of scrimmage. Our right halfback and our right quarterback move ahead of the left quarterback as blockers.

Our left quarterback has the ball with the left halfback trailing the play for the pitch-out. Our left quarterback may elect to keep the ball and cut up field, or he may decide to pitch the ball to the left halfback and become a blocker himself.

**Diag. 3** shows our "Cross buck" play. Our quarterback calls this play in the huddle as "Cross buck right." Our quarterback on the right takes the ball and fakes to the left quarterback. Then he turns to his right, as the left quarterback turns to his left, making sure the defense doesn't see the ball.

The right halfback goes across in front of the left half and the left quarterback (who doesn't have the ball) makes a real good fake with the right half as he hits into the line. The left halfback goes right behind the right half to get the ball from the right quarterback.

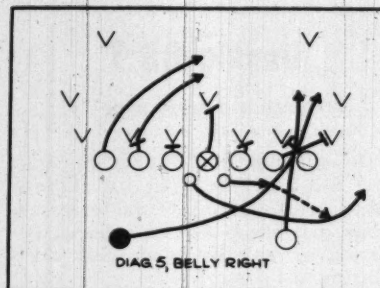


**Diag. 4** shows our quarterback sneak. The right quarterback takes the ball from center and makes a good fake to the left quarterback. After the fake, both quarterbacks take one quick step toward the quickie hole as both halfbacks hit into the line as on the quickie play. After they take one step, they both push hard off the foot they've taken the step with, lower their inside shoulder, and blast into the line between the guard and the center.

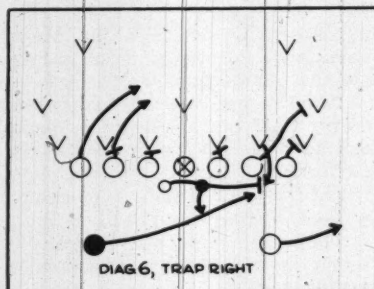
**Diag. 5** shows our belly right play. This is a good play and it helps us go wide in this formation as well as set up our option play. Our right quarterback takes the snap from the center and fakes to the left quarterback. After the fake to the left quarterback, he turns right and steps down the line to the quickie hole.

The right quarterback makes a good fake as the right half hits into the right side of the line on the quickie play. It's important for our right half to make a good fake here because we'd like him to be tackled on this play by one of the linebackers.

After the right half hits into the



line, our left half comes across. The right quarterback may give the ball to him, or he may ride him, pull the ball out, and keep the ball himself and cut up field. Or, after riding the left halfback, he may pull the ball out and then pitch out to the trailing left quarterback who's coming around in an effort to get outside much like the option play.



**Diag. 6** outlines our "Trap Right." We don't run the trap play very much, but it's a very good play nonetheless. There are a lot of possibilities for trap plays with this offense.

In our trap right play, the right quarterback takes the snap and fakes to the left quarterback. Our right half goes to the right as the right quarterback steps away from the line toward the left half, who's hitting into the trap hole.

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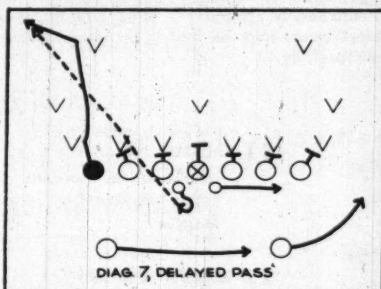
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left quarterback cuts down the line and traps the defensive man coming in. Our right quarterback hands the ball to the left half as he goes by.

There are any number of other good possibilities that may be worked out in this formation. We like to use it as a change of pace, and as a surprise weapon against teams that we've never played before.



Diag. 7 shows one of our pass plays—the delayed pass left. We'll run the pass play to either side at times, but this pass seems to be more effective when thrown to the left end.

Our right quarterback takes the ball from center and gives it to the left quarterback. After he gives the ball to the left quarterback, we want the play to look like our option play, as everything is going to the right.

Our left end makes some sort of dummy block or stumble, or any sort of move that makes him appear to be out of the play. After he has delayed for about a two count, we like him to cut hard downfield and out.

Our left quarterback takes a few steps toward the right side of the line, much like he does in the option play, holding the ball on his right leg. After giving the left end a two count, the left quarterback turns and throws the pass down and out.



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